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GUIDE TO SPAIN  
AND PORTUGAL

EDITED BY JOHN LOMAS



EIGHTH EDITION

EDINBURGH: ADAM & CHARLES BLACK

PARIS: GALIGNANI, 224 RUE DE RIVOLI

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## PREFACE TO THE EIGHTH EDITION.

ALTHOUGH it is not yet four years since the Seventh Edition was issued, O'Shea's Guide to Spain and Portugal has once more been thoroughly revised upon the spot, and from the latest official information.

Beyond the extensive and necessary corrections thus made, the chief alterations which I have introduced consist (1) in a recasting of considerable portions of the Introduction, such as the chapters upon Language and Literature, in order to make these short, and it is to be hoped useful, essays really worthy of their purpose, and of a high-class handbook; (2) in the careful revision of the lists of books of reference, and the inclusion therein of the chief literary and scientific works of the last ten years.

I have again to record my belief that the Peninsula has a great future before it, not only politically and commercially, but also as one of the favoured European playgrounds. The face of the country is rapidly changing, with the spread of its railway system, its commercial development, and the beneficent influence of a stable Government; and nearly every place or object of interest can now be visited with ease, and in security and comfort.

One outcome of this constant change in the direction of improvement is an extreme difficulty in keeping a Guide Book accurate up to date in such details as hotels, routes, conveyances, etc.; and I shall therefore value all information which travellers may be pleased to address to me, under cover to the publishers.

JOHN LOMAS.





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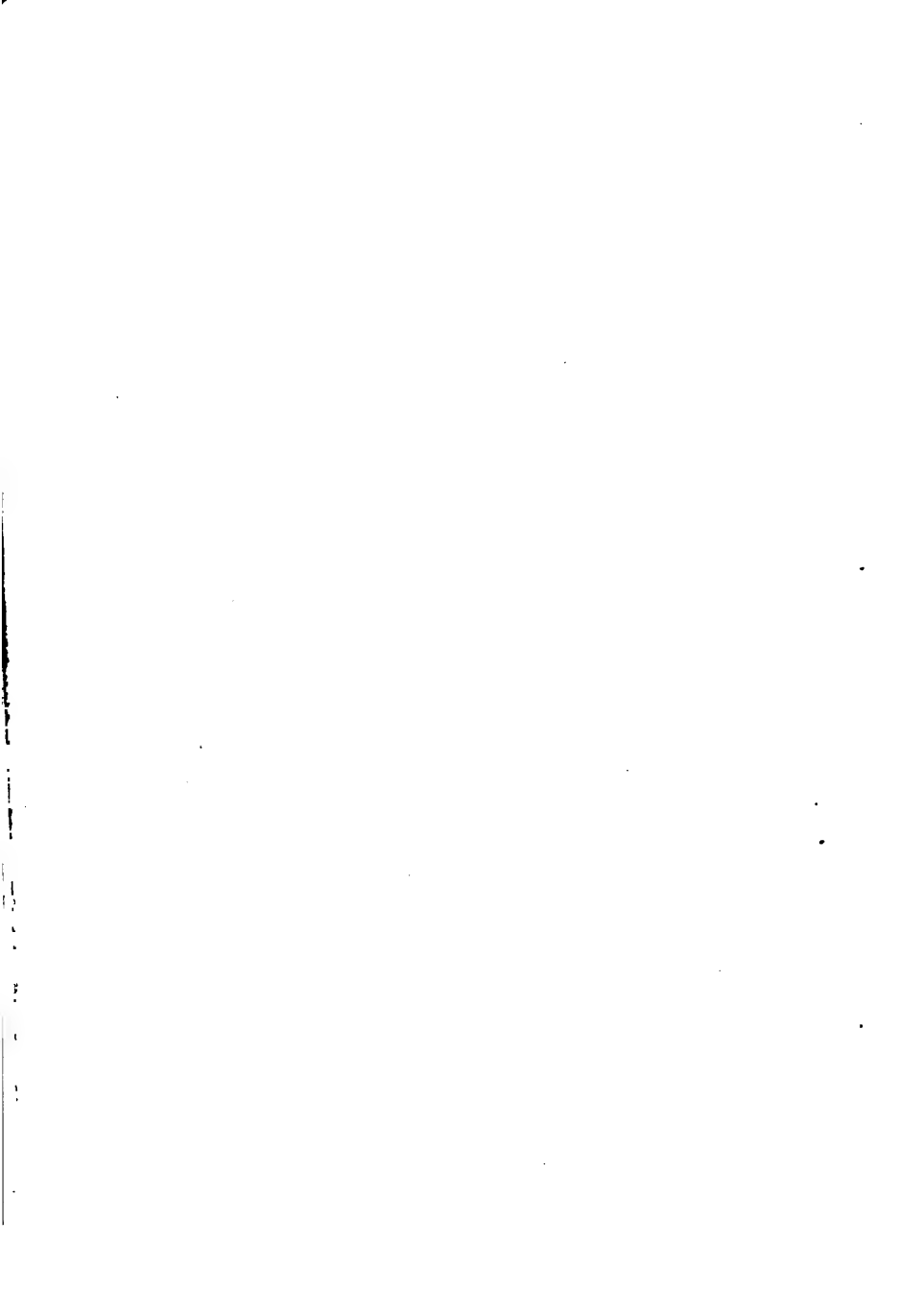
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### Travelling in Spain: Hints.

WHEN TO TRAVEL.—The best seasons of the year for travelling in Spain are autumn, winter, or spring in the South ; spring in the Centre and East ; and summer or early autumn in the North and West. Andalusia and Castile, Valencia and Estremadura, must not be thought of in summer, as the heat is then intolerable, and riding out of the question. In winter Seville, Malaga, Alicante, Barcelona, or Valencia are pleasant residences. Spring is delightful in Seville, Ronda, and Granada ; and Asturias, Galicia, and the Spanish Pyrenees may be visited in April, May, and June. It must be borne in mind that, with the exception of Andalusia and Valencia, winter in Spain is almost as severe as it is in the northern countries of Europe ; and in Asturias the snow makes the roads literally impracticable, and diligences cease running during the severest months. Tourists will do well not to dare the arrowy sunbeams in July and August, and even September, nor to expose themselves to the icy blasts of Castile and the N. during winter. Invalids who intend wintering in the S. of Spain can either proceed thither by Barcelona and Valencia, along the Mediterranean, or by sea from Marseilles to either Valencia or



Alicante and Malaga, or by Atlantic steamers direct to Lisbon, Cadiz, or Gibraltar. The direct railway route through France and by Castile and Madrid is more expensive and more exposed to cold, but the express through trains are admirably appointed.

**How to TRAVEL**—The finest scenery in Spain is in Andalusia and in the N.E. and N.W. portions; the most interesting cities are in Andalusia and Castile. Spain may be entered in a variety of ways, and this must be decided by the tourist himself. The cheapest is by sea from Southampton or London to Cadiz. In this way the principal cities might be visited, except Granada, at a comparatively small expense, and in about a fortnight—viz.

Cadiz (where stay)	. . . . .	1 day.
Seville, by rail	. . . . .	2 "
Cordoba, rail	. . . . .	1 "
Madrid (Toledo, Escorial), rail	. . . . .	3 "
Burgos, rail	. . . . .	1 "
Bayonne, rail., and embark to London or Liverpool here or at Bordeaux; the cost would be about	£50.	

1. Direct from *England* to Spain by *sea*, either *from* Southampton or London to Cadiz or Gibraltar, 4 or 5 days; or *from* Liverpool to Coruña, Vigo, Lisbon, or Gibraltar.

2. From *France*, A, by Paris, Bordeaux, and Bayonne.

*Time*.—Paris to Bordeaux, 9 hrs. by express and 14 hrs. by slow (omnibus) train. Bordeaux to Bayonne, 4½ hrs. by express and 6 hrs. by slow.

#### GENERAL INFORMATION.

*Cook's International Travelling Tickets* are available for one or more tourists by any train, steamer, or diligence.

There are, besides, cheap services of tickets for circular journeys in Spain and Portugal, by using which travellers may effect a great saving. These are duly and from time to time set forth in the 'Guía Oficial de los Ferro-Carriles de España y Portugal,' and in the French 'Livret-Chaix,' etc. There is a considerable choice of routes, from short tours of 30 days, costing about £6, to complete *viajes circulares* of 85 days, costing about £17 (first class). Tickets may be obtained at the principal termini, or through any good tourist agent.

#### B. From Paris by Lyons, Avignon, Montpellier, Perpignan.

	Kil.	Miles.	Express Train.	1st Class.	2d Class.	3d Class.
Paris to Lyons . . . . .	512	318	11 hrs. 20 min.	56fr. 80c.	42fr. 60c.	31fr. 05c.
Avignon	230	143				
Tarascon (branch line to Montpellier and Cette) }	21	13	5 hrs. 36 min.	28fr. 10c.	21fr. 10c.	15fr. 45c.
Nîmes . . . . .	28	17½				
Montpellier . . . . .	49	30½				
Cette (branch to Bordeaux, 9 hrs.), 476 kil. }	28	17½	3 hrs. 5 min.	11fr. 75c.	8fr. 80c.	6fr. 45c.
Narbonne (branch to Toulouse), 140 kil., 3 hrs. }	71	44				
Perpignan . . . . .	63	39½	5 hrs. 5 min.	14fr. 65c.	11fr. 0c.	8fr. 5c.
	1002	623	25 hrs. 6 min.	111fr. 30c.	83fr. 50c.	61fr. 20c.

C. From Marseilles to Barcelona, Malaga, or Alicante by sea (see those cities).

D. Paris to Bordeaux, Toulouse, Narbonne, to Perpignan, in 24 hrs. 29 m.

At Perpignan, rail to *Barcelona* (see latter).

A *Complete Tour through Spain* can be performed in about 70 days to 3 months, staying 1 day generally in most places. The principal cities and most interesting scenery are comprised.

Bayonne to Bilbao, by steamers, dil., riding, or rail.

Santander, do. do. do.

Gijon, do. do. do.

Oviedo, rail (whence either to Leon by rail), or

Coruña, dil., riding along sea-coast, steamer from Gijon, or by Leon rail.

Santiago, dil.

Vigo, rail and dil.

Leon by rail.

Burgos, rl. (by Valencia and V. de Banos).

Valladolid, rl., and to Medina, rl., whence rail to Salamanca, and back to Valladolid, or direct to

Madrid, rl.

Cordova, rl.

Seville, rl.

Cadiz, rl.

Gibraltar, st., dil., or riding (excursion to Tangier).

Malaga, by st., riding, by Marbella, or by Ronda.

Granada, by rl. or riding.

Murcia by rail or dil. or ride to Almeria, whence to Cartagena, by st. and rl., to Murcia, or avoid it by st. from Mal. to Alicante.

Alicante, by rail through Orihuela, or by rail through Chinchilla.

Valencia, by rail or st.

Tarragona, by rail.

Barcelona, by rail (to Perpignan by rail), or

Zaragoza, by rail.

Bayonne (by rl. through Pamplona and S. Sebastian).

A *Short Tour*—the easiest and most rapid.

Bayonne to Burgos (cathedral), by rl.; stay 1 day.

Madrid, Picture-Gallery, rl.—4 days (1 for Toledo: Cathedral; 1 for Escorial: Church).

Cordova, rail (mosque), 1 day.

Seville (Cathedral, Murillos), 2 days.

Cadiz, rl. (the bay) half-day.

Gibraltar, st. (or avoid it and come back to Cordova, whence by rl. to), half-day.

Malaga st. (scenery), 1 day.

Granada, rail (Alhambra), 2 days.

Valencia, rl. from Gran.; return by rl. to Cordova, whence to Alcazar Branch St., and dir. to Valencia (Huerta Gardens), 1 day.

Tarragona, rl. (cathedral), 1 day; general tourists may avoid it, and continue on to

Barcelona, rl. (churches, scenery), 1 day.

Zaragoza, rl. (two cathedrals), 1 day, or enter France by Perpignan to Toulouse and Lyons.

Bayonne, rl. (cath. exc. to Biarritz), 1 day, whence to Paris by Bordeaux.

This tour, which allows one to see the *crème* of Spain, may be accomplished in 30 days; and is besides, on the whole, the cheapest.

If coming from Marseilles, and including the Balearic Islands and Portugal in the tour, the following is suggested:—Marseilles to Barcelona; then to Balearic Islands, Valencia, Malaga, Granada, Cordova, Seville, Cadiz; embark there for Lisbon, whence by rail to Madrid (Toledo, Aranjuez, and Escorial), and return to France by Burgos and Bayonne

**RAILWAYS.**—A net of railways is fast spreading over Spain, and the lines now connect all the principal cities and traverse most picturesque provinces. To those, therefore, who do not intend to make a close survey of every nook and corner, but wish merely to see the *cream* of Spain, in a comfortable, safe, and speedy manner, we certainly recommend to follow, as much as possible, the lines of *ferro-carriles*, which will save time, jolting in diligences, imposition, and trouble. Now, travellers can reach Cadiz from Paris (through Madrid, Cordova, Seville, and Jerez), without quitting the train. The lines are well managed, partly by Frenchmen; the carriages are good and spacious, and hours of departure and arrival observed as punctually as can be expected. Travellers should not forget to employ the very cheap circular tickets whenever available (see advertisements in Time-tables, Papers, etc.); also to send their luggage by 'double pequeña' if very bulky. The principal companies are, 'Ferro Carril del Norte,' Madrid to Bayonne, and 'F. C. de Zaragoza,' Madrid to Zaragoza and Barcelona; the Madrid and Alicante to Valencia, and the Seville and Cordova in the South. They were constructed by foreign engineers, French especially, and with English and French capital. They are well organised, on the French system. The average rate of speed is about 15 miles an hour. The buffets are not extortionate, are good, and kept by French restaurateurs. The monthly *Indicador de los Caminos de Hierro de España y Portugal* is fairly accurate and useful.

#### THE ROAD.

**DILIGENCES and Malle-poste.**—Dils. are generally divided into three compartments. The first is called *berlina* (in French *coupé*), and holds three persons. It is the most agreeable in summer, but cold in winter, and the dearest of the three. The seats are thus placed:—1, 3, 2. The 2d compartment is called *el interior*, and holds three or four, and sometimes is made to hold six persons, and corresponds to 2d class by rail: the movement is the best of the three. The 3d compartment is *la rotonda*: the movement is very bad, and the society not very select. The dickey, above, called *coupé*, or imperial (in French, *banquette*), is the cheapest, and we recommend it to men or ladies who do not mind climbing, as it is the pleasantest in spring and summer; but in winter it is the last place to take. Some dils. have two *berlinas*. The rate of speed is about 2 leagues an hour, more usually  $2\frac{1}{2}$ , and the price 5 to 7r. a league. The coachman or conductor is called *mayoral*; he has the responsible care of travellers and carriage, and usually drives himself. The *zagal* is the man who runs by the side of the mules, whipping the laggards, and encouraging them with oaths, and calling to them by their names. The postilion is called 'el delantero,' and is usually a boy between 12 and 19, who has sometimes to ride for three days and three nights incessantly. The *mayoral* is paid 20r. a day, the *zagal* 14r.,

and the post-boy 10r. It is usual to give him a fee, 2, 4, 6r. ; if a long journey, and he has been civil, give the mayoral a 5l. piece. The mules, 8, 10, and sometimes even 14 to a team, are strong, hardy, but vicious animals, worth about 2000r. to 5000r. and 6000r. The baggage allowed is 15 kils. (30 lbs.) The *excès de poids* is high. We caution travellers against unfair weighing in different dil. offices, to avoid which they had better see it weighed before leaving on their journey, and note it down. Ladies had better carry as little as possible, and if they intend to ride some time, had better be provided with a small portmanteau to fasten on a horse, and strong leather bags. *Sacs de voyage*, travelling toilet-cases, and the like, are cumbersome, and exposed to rough handling.

*Riding* is the most pleasant way of travelling, provided one is strong and disposed to rough it. Always attend to the provend—fill the *bota*, and become friends with your guide, who, if you give yourself any ‘humos (airs), will either leave you in the lurch, or not make it pleasant ; instead of which, with some *puros*, and a compliment to the horses and the country, you may obtain a deal of information, and often some capital and well-told stories full of salt and couleur locale, to beguile the way. The usual charges are 30r. to \$2 a-day for a horse, not paying his keep ; and one dollar to the guide, without paying his feeding or lodgings. The price for a bed and supper at a *venta* is about from 12r. to 20r. a night in the South, and even cheaper in the North. Always allow the guide to settle about the inns to put up at, and the hours of starting, but attend yourself to the provend, and girt the saddle and see to the bridle and shoeing of your horse. As for robbers, none are to be found in Spain, but a revolver is a companion commanding respect.

It will be as well to acquaint the riding tourist with several terms used in such expeditions to design bridle-roads, etc. *Trocha*, a short cut out of the common road ; *camino de herradura*, bridle-road, literally horse-shoe road ; *sendero* or *senda*, a pathway—a way just marked out by the foot of the smuggler and labourer ; *camino de perdices*, road of partridges—difficult, found out rather by instinct than otherwise ; *camino real* or *carretera*, Government road—high road ; *arrecifes*, name given in Andalusia to high roads or causeways—chaussées ; *travesia* and *camino de atajo*, a short cut—a bye-way ; *rambla*, a sort of road ; or better, bed of river, which being dry in summer serves as a road, etc. The ordinary pace is 1½ league an hour. Mules are sometimes preferable to horses, as having a better and steadier pace and surer foot.

Side-saddles for ladies are recommended in preference to a chair, sometimes placed on one side, which, however, may be adopted, except where hilly districts are to be traversed. Return of horses and men is always understood in the bargain, where the contrary has not been specified. The principal riding tours are in Andalusia and Asturias, and some in the Spanish Pyrenees. Where the country abounds in pictur-

esque scenery, and when undertaken in autumn or spring, this mode of travelling will prove a source of great enjoyment, of health and manly exertion. Without a ride in the South a voyage to Spain cannot be called complete, and we must say with Lord Byron—

Though sluggards deem it but an idle chase,  
And marvel men should quit their easy chair,  
The toilsome way, and long, long league to trace,  
Oh! there is sweetness in the mountain air,  
And life, that bloated ease can never hope to share.

*Posting* is no longer resorted to now-a-days.

*Galeras*.—Waggon-carts covered over, without springs, performing 7 or 8 leagues a-day, at a slow pace, and dragged by some 8, 10, or 12 mules. They stop for the night at the *posada*, *ventas*, or *ventorillo*. It is a very slow and fatiguing way of travelling, and riding is by far preferable.

*Pedestrianism* is unknown in Spain, and scarcely to be thought of, except in Asturias, Galicia, and the Pyrenees. *Arrieros* may be joined in long riding-tours; they are, together with *cosarios*, *ordinarios*, and *maragatos*, the regular muleteers and carriers that are met with on Spanish roads.

Velocipede tours are in many districts favoured by long stretches of flat and excellent roads. They are especially agreeable in Portugal and the N.W. Spain, and no longer excite undue curiosity.

#### STEAMERS.

The P. and O. steamers, the Royal Mail, Cunard, and Pacific Steam Co. have superior speed and accommodation. Messrs. Hall's steamers leave London weekly for Lisbon, Gibraltar, Malaga and Cadiz. Messrs. MacAndrew's steamers run at frequent intervals to the principal ports on the Atlantic and Mediterranean. There is regular steam communication between Seville, Cadiz and Marseilles; also between Marseilles, the east ports and Oran. The boats of the *Compañía Trasatlántica* can be utilised for most of the Mediterranean and western ports.

The Spanish steamers, except those of the Company Lopez, are neither fast nor comfortable. The cabins are called *camarotes de 1a, 2a, y 3a clase*. Children under three years of age do not pay; from 3 to 7, only half-passages. The luggage allowed to each first and second class passenger varies from 80 to 100 kilog. Meals are generally not included in the ticket; 10 to 12r. a breakfast, and 14 to 16r. dinner.

*Yachting*.—The principal ports to visit are Bilbao, Gijon, Coruña, Vigo (*Portugal*, Oporto, Lisbon), Seville, Cadiz, Gibraltar, Malaga, Alicante, Valencia, and Barcelona. The *Comandante del Puerto* is the chief authority. The best season is summer and autumn.

#### PASSPORTS.

According to decree of December 17, 1862, no passports are required from foreigners entering Spain, or from Spaniards going to England or

France. Foreigners are, however, liable to be called upon by local Spanish authorities to declare their nationality, and object of their journey. Any document establishing the identity, or a declaration signed by two witnesses, residents at the place where it may be required, and purporting their knowledge of the traveller's name, will suffice. These are scarcely ever required; but an English passport, *visé* by a Spanish Consul, is the safest companion.

## POST-OFFICE.

Until the 15th century, news, letters, and Government orders were transmitted in Spain by horsemen, and more especially by foot messengers, andarines (pedestrians), like the *hemerodromes* of the Greeks, and the Roman *cursores*. Philip the Fair and his Queen Doña Juana were the first to establish posting regulations, and made the office of Maestro Mayor de Hostes, Postas y Correos, a very important one, which became hereditary. In the busy reigns of Charles V. and Philip II. this appointment was no sinecure, as couriers were always 'on the wing,' carrying orders to all parts of the world. Letters were entrusted to especial *estafetas*, but subsequently the Government couriers took charge of them. The first vehicles used were light carts (about 1642), and the first mail-coaches, *sillas de Posta* (postchaises), began to run in 1739. Offices were established only in the principal cities, and until 1759 only one distribution of letters made a week. The first daily post establishment between Bayonne and Madrid was begun in 1844. Shortly after a diligence service was established, and we remember going from Madrid to Bayonne by that last means in six days, sleeping, *haciendo noche*, every night. Before 1840 those about to undertake a journey in Spain called a priest, a doctor, and an Escribano, confessed, took medicine, and wrote their will. Letter-writing has of late years increased in proportion as letter-boxes have been established, the distribution made daily, and the stamps (*sellos*) diminished in price. The total number of letters in 1846 was 19,044,958; in 1886, 128,417,000.

*Letters.*—Their delivery is well regulated, and, foreign letters sometimes excepted, most of them end by arriving *al puerto*. Letters are never opened save during exceptional *pronunciamiento* moments and electioneering time. Letters are addressed either to the correspondent's residence, to which they are taken by the postman (*el cartero*), or left at the box till called for, *poste restante*, in Spanish *Correo*. Sr. Don stands for *Señor* Don (usual mode of letter address); Pral. for *Principal*, the first floor; 2º. the 2d floor; dha. for *derecha*, door on the right; izda. for *izquierda*, left. If writing to a foreigner, *poste restante* (write *Lista del correo* at the bottom of the envelope), omit as much as possible all such words as Christian names, titles, *Esq.*, etc., and confine yourself to writing *very legibly* the surname. This will avoid loss of letters, and the confusion often arising from the difficulties experienced by the Spanish post-office clerks in de-



ciphering English names, and besides it facilitates research, as all letters addressed *poste restante* (*correo*) are sorted alphabetically, or according as they arrive. Thus, also, the addresses are copied and exposed on boards at the post-offices. Let the tourist, who will visit this building before any other, look into these lists; when he finds his name down, let him take the number corresponding to it, write it clearly, and give it to an *empleado*. The passport is sometimes asked for, or in lieu an old letter-cover, or a card, will be sufficient to establish identity. We also advise tourists to go *themselves* to claim their letters, and also to post them, as 'les voyageurs ont toujours tort.' If staying any time in the same town, letters had better be addressed to the residence. A *cuarto* is then paid to the *cartero* for every letter or newspaper. There is also a *correo interior* distributed gratis in the town with a 2-cuartos stamp. The address consists then of the Señor Don, Christian name, surname, street, number, floor, etc., and at the foot 'correo interior.' Travellers and residents may also have a separate division for their letters, and an earlier delivery of them, by paying a fixed sum for this division, called *el apartado*—viz. 240r. per annum in Madrid; 200r. in some cities; 160r., 100r., and 80r. only in others. The charge for postage is by weight, irrespective of distance. The stamps are called *sellos*; to frank, *franquear*; an address, *sobrescrito* and *las señas*.

### *Vocabulary for the Post-Office.*

The office, *el despacho*.

A letter, *una carta*.

Postage-stamps, *sellos del correo*.

A telegram, *un telegrama* (or) *un parte telegrafico*.

Where is the post-office? *Dónde está el correo?*

Where is the telegraph-office? *Dónde está la oficina del telegrafo?*

Are there any letters for me? *Hay cartas para mí?*

Here is my name (or) passport. *Este es mi apellido* (or) *pasaporte*.

Where is the list? *Dónde está la lista?*

Give me postage-stamps. *Deme usted sellos de franqueo*; foreign stamps,

*sellos para el extranjero*; Spanish stamps, *sellos para el interior*

Is this letter too heavy? *Sobrepesa esta carta?*

How much is it? *Cuánto vale?*

Must this letter be prepaid? *Hay que franquear esta carta?*

Will this telegram go to-day? *Se puede mandar hoy este despacho?*

Is the office closed? *Está cerrado el despacho?*

The postman. *El cartero*.

*Stamp Tariff.*

*Letters for the Peninsula and Isles.*—15 centimos for 15 grammes. But if within same town 10 cents. for any weight.

*Do. to England, France, Germany, Russia, and United States*—25 cents. for every 15 grammes.

*Newspapers*—5 centimos for every 50 grammes.

*Pamphlets* and papers fastened with an open band (*faja*) for directing.—To any part of Spain 1 cent. for every 50 grammes. To England, France, etc., 5 centimos for every 50 grammes.

*Post-cards.*—All parts 10 centimos.

All letters must be prepaid, or they will be charged double.

*Fee for registration.*—75 centimos.

*N.B.*—A single letter must not exceed 15 gramos. The tariff is likely to undergo changes. Stamps are to be found at all tobacconists (*estancos*). The boxes are called *buzones*. Registered letters are called *cartas certificadas*, and require special stamps obtained at and from the Post-office.

## TELEGRAPH.

Telegraphs began to be established about 1855, and now connect the whole country. The lines are all in the hands of the Government. There are day and night services in all the principal cities. A telegram, *un despacho telegráfico*, may be written in French, but we advise correspondents *in Spain* to write theirs in Spanish. The tariff is as follows:—For messages of 15 words, including address and signature, for any part of Spain 1 peseta; for every word beyond fifteen 10 cents. (For places within the same province only half these rates are charged.) For telegrams to France, 20 centimos per word, with a tax upon each message—liable to variation—of about 1 peseta 50 cents. To England, 44 cents. per word, with a tax of about 2 pesetas upon each message. Special telegraph stamps are required; they may be obtained either in an adjacent office or in an estanco. Every word put down—address, signature, etc.—is counted; also all syllables or words connected by a hyphen or apostrophe. The maximum extension of a word for European correspondence is fifteen characters, for extra-European ten characters. The writer of a message, by paying the cost of a telegram of ten words, may obtain from the office with which he is communicating an “*acuso de recibo*,” by which he may know

whether his telegram has been received *at the office* to which it was sent. He has then to add after the text, and before the signature, the words, 'Acuso de recibo.' By putting in the same place the words, 'Colecciónese,' and by paying over again half the cost of the telegram, he will obtain a duplicate of it sent by the office to which he transmits it. For an *answer paid*, he will write in the same place 'repuesta (so many) palabras.' A receipt is always given by the office clerk to the telegram writer. The carriage of a telegram to the residence of the parties to whom it is addressed is 2r. Telegrams can be sent *poste restante* ('correo') and follow the tourists who have informed the postmaster of the place they are going to, etc.

#### HOTELS AND LODGINGS.

A hotel is generally called *La Fonda* (from *fondak*, Arabic, a caravanserai). *Posada* (rest, repose, which it seldom affords) is the hotel at small country places, of carriers, and is but a degree higher than a *meson*, the arrieros' usual inn. A *Venta* is a bye-way meson, where the accommodation and food are equally bad. A *Ventorro* and *Ventorillo* are mere roadside pot-houses, where a bed is seldom to be found. *La Taberna* is the cabaret, the wine-shop. A *Fonda* is called sometimes a *Parador*, from its being the inn where diligences stop (*parar*) for meals at different hours: lodging, meals (with wine), and service are usually included in the price. The charges in large cities vary from 35r. to 45r., but 30r. may be taken as an average. The *table d'hôte* (*mesa redonda*) is generally resorted to, although the company is often of a mixed character; to put on a good face and pass on the dish to a neighbour is the surest way to avoid remarks and a bad dinner. The *cuisine* is now-a-days *al estilo de Francia*, and does not deserve the *critique* of the fastidious traveller. The *Puchero* is always served; it is wholesome, abundant, and devoid of garlic and oil. The wine can be drunk with water. Never ask for either tea or coffee, except in the first-class hotels, but take them with you from England or Paris, and renew the provision at Gibraltar. Waiters at hotels, called *camareros*, are paid 2r. a-day; the maid, *doncella* or *oriada*, about the same.

There are in cities *casas de pupilos* and *de huéspedes*, or lodgings, where meals at *mesa redonda* are included. The terms vary from 20r. to 34r. a-day. A very comfortable room can be obtained for 20r. a-day. Those that are to let have a piece of white paper placed on a corner of the balcony. When not furnished, the paper is placed in the middle. Living is in this latter way exceedingly cheap. Indeed, by knowing how to manage, an economical bachelor (and there are such beings in the world) can live at the rate of £8 to £10 a-month. Young artists who have to make their way in the world, and to whom economy is a great object, often refrain from a journey to this land of art, from fear of the

expenses of travelling. This consideration should not deter them. Let them travel two or three together, learn a few of the most useful phrases in Spanish; they can go 2d class by steamers from England to Cadiz. There, if they do not prefer the railway, and wish to see the scenery at leisure, they will purchase mules for £20 each, which will be sold for £15; and by roughing it a little, joining the *arrieros*, etc., they will be able to live for 4s. a-day, keeping besides the *macho*. M. Desbarolles, a French painter, went thus with a brother artist all over Spain, and published his tour, '*Deux Artistes en Espagne*.'

### Geography and Statistics.

SPAIN is situate between north lat.  $36^{\circ}$ — $43^{\circ}$   $47'$ , and west long.  $9^{\circ}$   $17'$  to east long.  $3^{\circ}$   $20'$ . Its greatest length, from east to west, is 560 miles, and breadth, from north to south, 540 miles Eng. The surface contains 193,000 sq. miles (three times more than England). The longest days and nights are—in the northern portion, of 15 hrs. 15 min., and in the south, of 14 hrs. 30 min. Geographical division, based on climate, is out of the question in a country that contains such variety of temperature under the same degree of latitude: that based on the physical configuration is easier. According to Mr. Bory de St. Vincent, Spain may be divided into seven distinct chains of mountains:—

1. *Pyrenean*—Comprises the Pyrenees, and the Asturian or Cantabric range.

2. *Iberian*—Contains the Sierra de Molina, Moncayo, Oca, Albarazin, and Cuenca, which form that vast reservoir from which the four largest rivers flow into the Mediterranean and the Atlantic ocean—namely, Guadalaviar or Turia, Cabriel, Jucar, and the Tagus. The Sierra de Espadan rises here also, extending to the sea-coast.

3. *Carpetano-Vettonian*—Constituted by the reunion of the Sierras de Guadarrama and Somosierra, which thus divide the Castiles. It comprises also the group of the Gredas hills, Sierra de Gata, extending to Portugal. Here are especially found those immense, denuded, wind-blown table-lands called *paramos*, which have a great influence on this climate.

4. *The Lusitanian zone* is the lowest and less important of all the Sierras, and belongs more especially to New Castile and Estremadura. It is placed between Somosierra on the north, the Molina and Cuenca ranges to east and south-east, Guadarrama to north-east, and Sierra Morena to south.

5. *Marian* (Montes Mariani) is constituted by the Sierra Morena. It is the most metalliferous of all in Spain.

6. *Cunæan*—Formed by the range of hills that extend from Portalegre, towards the south, between the Alentejo and Algarves. It is but a prolongation of the Lusitanian zone.

7. *The Batican* comprises the extreme southern or Andalusian portion—namely, the ranges of Ronda, Alhama, Tejada, and Sierra Nevada.

Thus the whole country, a vast agglomeration of mountains, comparable to a gigantic pyramid half-way severed, rises on an average in the central portions 2000 to 3000 ft. above the sea (the central tableland is about 93,000 square miles). There are valleys situated considerably above 6000 ft. These lofty ranges, were they seen from a balloon, would give one the idea of the mighty skeleton or carcase of a shipwrecked leviathan, whose bones protrude through the tawny skin and verdant soil. These intersect the surface in every sense, and have been most effective in creating differences of race, laws, and history.

**RIVERS.**—The *Ebro* rises near Reynosa, flows for 450 miles, and empties its waters into the Mediterranean near Amposta. The *Duero* (Douro in Portuguese) rises in the Sierra de Urbion, north of Soria; flows by Zamora for 460 miles, and is emptied into the Atlantic below Oporto. The *Tagus* (*el Tajo*) rises in the hills of Albarrazin, and after a course of 600 miles, flows into the Atlantic at Lisbon. The *Guadiana* rises in the Mancha, near Almagro, crosses Estremadura, and flows—after a course of 520 miles—into the ocean at Ayamonte. The *Guadalquivir* rises in the gorges of Sierra de Cazorla, then, after a course of 400 miles, empties itself into the Atlantic near Cadiz. There are besides 60 to 70 minor ones, with thousands of tributaries. The beds of rivers in Spain are generally dry in summer, and become torrents in the winter and spring.

**CANALS.**—*Canal Imperial de Aragon*, begun in the reign of Charles III., formed with the waters from the Ebro, navigable from El Bocal to Almenara, and beyond used only for irrigation. *Canal of Castile*, 152 kil. long, from Alar del Rey to Valladolid; navigable; begun 1753. *Canal of San Fernando*, not completed: the object is to make all the Guadalquivir navigable. *Canal de la Albufera* (Valencia) not concluded; 30 kil. long; begins at Sueca. *Canal de Urgel*, for irrigation. *Canal de Isabel II.*; the most important; the object, to supply Madrid and the provinces with water. *Canal de Esla*, begun in 1864 by English engineers, and finished in the (for Spain) remarkably short space of five years, for irrigation purposes.

Spain was formerly divided into fourteen large provinces, called by different names—*Reinos* (kingdoms), *Señorios*, *Principados*, etc. In 1841 this classification disappeared, and the country is now divided into forty-nine provinces.

The provinces are: Alava, Albacete, Alicante, Almeria, Avila, Badajoz, Balearic Islands, Barcelona, Burgos, Cáceres, Cadiz, Canary Islands, Castellon, Ciudad Real, Cordova, Coruña, Cuenca, Gerona, Granada, Gaudalajara, Guipuzcoa, Huelva, Huesca, Jaen, Leon, Lérica, Logroño, Lugo, Madrid, Murcia, Malaga, Navarra, Orense, Oviedo, Palencia, Pontevedra, Salamanca, Santander, Segovia, Seville, Soria,

Tarragona, Ternel, Toledo, Valencia, Valladolid, Vizcaya, Zamora, Zaragoza. It is ecclesiastically divided into nine archbishoprics and forty-six bishoprics, and militarily into seventeen Capitanias-Generales.

The *Population* amounted in 1884 to 17,000,000, or 88 inhabitants to the square mile. In the reign of Philip II. it was only 8,206,791.

The standing army numbers 100,000 men; the navy comprises 126 ships (7 ironclads) with 356 guns, 14 torpedoes, and about 22,000 men. For details on the trade, education, and everything connected with statistics, we refer our readers to the 'Annuario Estadístico de España,' which is published annually; to the 'Revista de Estadística,' published at Madrid and Barcelona; to Sr. Garrido's excellent 'Espagne Contemporaine;' Bruxelles, 1862; Nervo's 'Espagne en 1867.'

**MAPS.**—The best maps of Spain are those published by Sr. D. Francisco Coello. His Atlas of Spain and Ultramarine possessions, on the scale of  $\frac{1}{1,000,000}$ , is being completed. The map of Spain, ordered by Government and entrusted to an especial Commission of Officers, is far from being finished. We recommend Cabanes' map, found in his 'Guia General,' useful as a general travelling-map; but those who seek for more details and greater exactitude, those travelling in especial districts, riding or walking tourists, will do well to provide themselves with the Atlas of Madoz's Dictionary. Monsieur Dufour has also published separate maps of provinces, with routes. We recommend also, 'Diccionario Geografico-estadístico Historico' of Madoz and Coello, 16 vols. 4to. Madrid 1848-50. Its price is high, but the contents are of great value and the statements are generally trustworthy. The *Mapa Itinerario Militar* is detailed and fairly accurate, but shows no mountain ranges.

Of the Pyrenees—M. Lézat's general map (Paris, Chaix), or that drawn up by the French Military Engineers.

### Geology.

It would be a mistake to suppose that Spain is *terra incognita* to geologists. Many regions there are, doubtless, where the hammer has not as yet sounded, but many more have been studied with care and intelligence, as well by native geologists as by foreign, and the list of works we subjoin will leave little doubt on the subject. According to the *savants* who have explored this country, Spain is a most interesting field, and the study of its geological formations of a nature to enrich the science generally. Bounded on the N. by the Pyrenees and Cantabric range, Spain is traversed obliquely, from E.N.E. to W.S.W., by four orological systems or ranges, viz.—1. The Sierra Guadarrama, which is joined to the Sierras de Gredas, Gata, Estrella, and extends to the ocean. 2. The Montes de Toledo. 3. Sierra Morena, forming the promontory to S.W. called Cape St. Vincent. 4. The Southern range, which comprises the

Sierra Nevada, Tejada, and Ronda. They are, of course, of different periods. The earliest are in the centre of the Peninsula—viz. Montes of Toledo and Sierra Morena. This nucleus is entirely palæozoic. No portion of the secondary period is noticeable, not even the oldest triassic limestone.

The carboniferous deposits are situated on the southern part of the range. They generally contain in the lower portion limestone, with fossils; among them the *Productus semireticulatus*. The coal is found with conglomerates and limestone. The most important deposits are those of Belmez, Espiel, and Villanueva del Rio, near Seville. As in Asturias, the strata are raised and often vertical. Devonian rocks are well developed in the N. and S. of Almaden, and appear alternately with Silurian strata. The fossils are found in grit and limestone, more rarely in schists. The principal are: *Productus subaculeatus*, *Zeptæna dutertrii*, *Spirifer verneili*, *Spirigera concentrica*, etc. The upper Silurian rocks are not so fully represented as the Devonian. There are traces some 19 miles N.E. of Cordova. But the lower Silurian rocks are well characterised in this range and the Montes de Toledo. They follow an ascendant direction, N. to S. The lower strata are composed of schists and prammites, then comes a thick mass of quartzite, not unlike the Stiperstone found near Caradoc. This rock forms the summits or edges, extending from E. to W., and also 10° to 15° N., 10° to W., or 15° S. At their base are situated the rich quicksilver mines of Almaden. The Silurian fossils are found in dark-coloured schists. The trilobites are better preserved; the principal are: *Calymenetriscani*, *Asaphus nobilis*, *Dalmania*, *Phillipsia*, etc.

1. *Guadarrama Range*.—Towards the S. and E. slopes carboniferous schists are met, especially near Tamajon, Valdesotos, Retienda, and Sierra of Burgos, where there are also traces of vegetable fossils (ferns). Fossil deposits are found also on the way from Hinarejos (province of Cuenca) to the coal-mines of El Vapor, at the points called 'El Castellano,' and 'El Cerro del Hierro' (the Devonian rocks contain iron here as well as in the Cantabric range). The principal fossils are: *Dalmania (coryphæus)* *Calliteles*, *Spirifer*, *Terebratula guerangeri*, *Leptæna murchisoni*, etc. The Guadarrama range crosses obliquely the great central plateau of Spain. It is one of the highest and largest in this country. The gneiss and other crystalline schists that compose it are often mixed with granite. These represent some of the earliest rocks in Spain. According to Sr. Cas. del Prado, the crystalline rocks are crowned, towards the east, by schists and quartzite rocks, Silurian in all likelihood. Bilobites and saccharoid limestone are found. The strata of limestone which flank the Sierra have been by oscillation raised and again distorted by another, posterior to the miocene period; and this explains the derangement of the deposits of that epoch. The ranges that frame the Peninsula to north and south are the most modern.

The Jurassic rocks are not generally as well represented as the tertiary deposits and limestone. Those in the province of Cuenca, Valencia, of Burgos, etc., are interesting. A very rich region of jurassic fossils is situated north of Molina; and beyond the Silurian axis of Pardos, Concha, Anchuela del Campo, Maranchon, etc., are worth visiting. All the species belong to the lias, and none indicate the presence of Oxfordshire rocks. — There are 104 jurassic fossils in Spain. The lias and Oxfordshire stages are found in the jurassic formation. The latter extend over the east and south portions of Spain—Catalonia, Valencia, Malaga, Ronda—and lie upon red sandstone.

*The Cantabrig range, or prolongation of the Pyrenean system.*—Here Devonian rocks contain great Palæozoic riches. The Devonian period would seem to have been accompanied by great displacements of the sea, for the deposits are often of sandstone and conglomerates. Red sandstone, in thick masses, seems to be the base in Spain of the Devonian system. They are impregnated with iron; whence the establishments of Mieres in Asturias, and of Sabero in Leon. The sandstone rocks are surmounted with thick calcareous rocks, which form those sharp indented peaks of so picturesque an effect in the plains of Castile. The road from Leon to Oviedo is very interesting to geologists. The districts that are richer in fossils are: Sabero in Leon, and Ferrones and Avilés in Asturias. Of these three there are about seventy-seven species known. They are indicative of the base of the Devonian formation, and constitute the German 'Jüngere Grauwacke.' The upper portion of this series is composed of red limestone. There are also schists near Sabero and the fossil *Cardium palmatum*. The Devonian rocks extend over most of the south portion of the Cantabrig range, in the province of Leon. Its fuller development is towards the north region of Asturias, and lies to the east under the carboniferous strata. The longitudinal axis of the Pyrenees is surrounded by cretaceous deposits. On the north slopes, from Fontarabia, across San Sebastian to Cape Penas, the sea-coast is flanked by limestone cliffs, the strata sink under the sea, rise against the Cantabrig axis, not without irregularity and dislocations. From north to south the cretaceous deposits extend 112 m. These abound mostly in the north of Spain, and are seldom met in the south, except near Malaga. The most important carboniferous deposits in Spain are situated on the two slopes of this range, especially in Asturias. The base is formed by thick limestone, very like Devonian rocks, and not unlike the scar limestone in the north of England. Above this there are some thin banks of the same alternately found with the first coal strata. In these are found well-preserved marine fossils, such as the *Productus semireticulatus*, *Productus punctatus*, *Productus cora*, *Spirifer mosquensis*, etc., and the *Fusulina cylindrica*. The fossil plants belong to the ordinary flora found in most carboniferous deposits. Above are conglomerates and sandstone mixed



with clay schists, to a depth of 2000 or 3000 mètres. There are more than 80 coal-beds. The stratification is irregular, and the strata often raised up to a vertical position. The Nalon traverses the richest portion. The limestone, which forms the base, rises to the summits of the Cantabrie or Asturian range, and constitutes the hills of Cabrales, Covadonga, the *picachos* (or peaks) *de Europa*, as far as the sea, near Ribadesella, then continues to the east by the province of Santander and Palencia. According to several distinguished geologists (Mr. Forbes, etc.), Ireland must have been once joined, or very nearly so, to Spain, and to that cause is ascribed the similarity between portions of the flora and fauna of these two countries.

### Heights of the Principal Ranges.

#### *Spanish Pyrenees, East.*

Peak Néthou, 11,168 ft.

Monte Perdido, 10,994 ft.

La Maladetta, 10,866 ft.

Pass d'oo, between valleys of Larboust and de Lasserre (Vénasque), 9843 ft.

Pass of Bielsa, between valleys of Neste d'Hune (Aragon), and of Puer-tolas, 8396 ft.

#### *Spanish Pyrenees, West, or Cantabrie (Asturian) Range.*

Peña de Peñaranda (Leon), 11,031 ft. (?)

Peak of Peñamerata, 9450 ft.

Cúm de Poyales (Santander), 4559 ft.

#### *Sierra Morena.*

Puerto del Rey (Prov. of Jaen), 2251 (auth. Betancourt).

#### *Guadarrama.*

Peñalara (Segovia), 8240 (auth. Bauzá).

Monte del Leon de los 2 Castillas (Prov. of Madrid), 4657.

Cúm de Mondalindo (Prov. Gaudalajara), 6045 (auth. Bauzá).

Peak of Sierra Cebollera (Prov. Soria), 6929 (auth. Conde de Villa Fuentes).

Siete Picos (Segovia), 7298 (auth. Bauzá).

#### *Sierra Nevada.*

Mula Hacen (Granada) 11,781 (auth. Clemente).

Picacho de la Veleta (Granada) 11,597 (auth. Clemente).

Alborea de Dueñas, 6272 ft. (auth. R. Clemente).

Sierra Gador, 7130 ft. (R. Clemente).

Lower line of snow on Sierra Nevada (15th August 1804), 9064 ft. (auth.

R. Clemente.

Peñas Blancas, 7605 ft. (auth. R. Clemente).

For other heights of Sierra Nevada see page 202.

See also for a more ample list of heights, besides Bauzá's, that published about 1831 by the Société de Géographie of Paris, in 'Orologie Française.'

#### HEIGHT OF SOME CITIES.

Bilbao, 73 ft.  
Burgos, 2873 ft.  
Escorial, 3683 ft.  
Granada, 2681 ft.

Gibraltar (Rock), 294 ft.  
Jerez, 571 ft.  
Madrid, 2384 ft.  
Murcia, 447 ft.

Segovia (Castle), 2209 ft.  
Valencia, 95 ft.  
Zaragoza, 899 ft.

*Books of Reference.*—*J. B. Carrasco's* 'Geografía general de España' (1861), contains a general account of the geology of the country. 'Spain,' in Sampson Low's 'Foreign Countries' gives also a good brief sketch of the subject. The geologist will find in the Boletín and Memoires of the 'Comisión del Mapa Geológico de España,' published in yearly volumes, sketch maps and careful descriptions of the geology of most of the provinces, with a great deal of useful topographical information. Many of these can be bought separately. The best Geological Map of Spain is that of Botella (Madrid, 1880). On the geology of Galicia and the Asturias a splendid work has been published by M. Charles Barrois (Lille, 1882). On the geology of the Pyrenees there are numerous papers, and a geological map of the Basque country in the 'Bulletins of the Société Ramond V.Y.' (Bagnères de Bigorre), and in the 'Bulletins of the Société Géologique de France,' by P. W. Stuart Menteath.

The above are new and reliable books of reference; but there are older works which, if somewhat behind recent investigations, the student may profitably consult. The following may be mentioned:—

1. *Verneuil's* 'Coup d'œil sur la Constitution géologique de plusieurs Provinces de l'Espagne' (Paris, 1853). M. Verneuil was a collaborateur with Sir Roderick Murchison, and his large and complete geological map of Spain is still of great value.

2. *Esquerria del Bayo*: 'On the Geology of Spain,' *Quarterly Journal*, vol. vi., 1850. By the same author, 'Estructura Geológica de España,' *Memorias de la Real Academia de Ciencias de Madrid*, 1850, vol. ix.

3. The 'Memoirs of the Barcelona and Madrid Academy of Sciences;' the 'Dictionaries' of Madoz and Miñano, etc.

4. *Hausmann*: 'De Hispaniæ Constitutione Geognostica Dissertatio' (Göttingen, 1829); also his papers 'Sur la Constitution Géologique de l'Espagne' in the *Annales des Mines*, 2d series, vol. iii., p. 375.

5. *Wilkomni's* 'Die Strand,' etc., on the Steppes of the Peninsula (Leipzig, 1852) contains a map which botanists may also find useful.

### Mines.

THE mining wealth of Spain has been always far famed. The Phœnicians were the first people who worked the exhaustless mines of Tarshish (Andalusia), and the accounts of writers such as Strabo (book iii.), Ovid, Siculus, Justin, Pliny, etc., do but confirm, if it were needful, the descriptions of the Spanish mines which we find in Scripture (1 Macc. viii. 3; 1 Kings x. 21; Jer. x. 9, etc.) Love of gold has been often, almost always, the prime mover of all projects of conquest, war, and discovery, and Spain was the Peru of the Phœnicians and Romans. When America was discovered, a narrow policy prohibited the working of the Spanish mines, and exclusively favoured those of the New World. The quicksilver mines of Almaden were exempted, because they sent to Mexico yearly 5000 to 6000 quintals of ore (quintal = 10½ lbs.), neces-

sary for the extraction of the precious metals. Government had the monopoly of mines until 1820, when it ceased. The precious metals imported by the Government from America between 1492 and 1803 amounted to the value of ninety millions of dollars, according to Humboldt and Ustariz. The consequent stimulus given to the mining interest was soon felt. Thus, before 1820, the Royal *oficinas* only produced 30,000 to 40,000 quintals a-year. In 1823 the produce rose to 500,000 quintals. In 1824 the mining legislation was assimilated to that of France. In 1826 there were more than 3500 mines being worked in the Sierras of Gadar and Lagar alone, and in 1827 the produce exceeded 800,000 quintals. Mining schools (*Escuelas de Minas*) were established at Almaden and Madrid. Several young men were sent to study the most approved systems at Freyberg, in Saxony, etc. Foreign capitalists have undertaken the working *la explotacion* of several of the richest mines; foreign machinery, worked by foreign miners, has been introduced, and the wealth derived has been very considerable. The mining fever or mania commenced to rage here about 1825, just when it was in the wane in England. Many, most indeed, of the managers of the companies formed in the outset were ignorant, rash, over-confident, and in many cases dishonourable. Companies became hotbeds of law-suits and compromises, and, like the augurs of old, two managers could not meet each other without a laugh. This mania has subsided into a more business-like system, and the lesson has been profitable to all. The importation of Spanish ores to England is very considerable. Almost all the mercury supplied to England is derived from Spain—from the great Almaden deposits.

Although Spain now exports minerals to a very large and daily increasing amount, the production might be enormously enhanced were tramways and roads established. The improved processes for smelting, etc., will also augment the produce. Thus recently the Spanish *horno economico* (economical furnace) has been substituted for the slag hearth, etc.; by this a better produce of *lead* is obtained from the refuse products of the mines. Again, a great deal of *lead* and *silver* is saved by Pattinson's desilvering process; and when Mr. Burnett applied successfully the process introduced by Mr. Richardson at Blaydon (hard lead converted into soft lead by calcining) to the softening of Spanish lead, this discovery led to a very extensive trade between England and Spain. The ores on the east coast of Spain are smelted with Newcastle coal, and the hard lead is brought to England to be there softened and refined. Our annual imports are about 25,000 tons, mostly from Linares. This Linares lead contains but a small quantity of silver, but many Spanish lead mines are exceptionally argentiferous. There is also importation into England from Spain of cupreous pyrites, used by alkali makers for the manufacture of sulphuric acid.

In 1860 there were in Spain 1988 productive mines—that is, that were worked—occupying an area of 220,389,352 square metres. There were 3294 *pertenencias*, or rights of mining properties. 28,554 workmen employed, and thirty-nine steam-engines. The produce was :—

Mineral.	Principal Mines.	Metric Quintals.	Mineral.	Principal Mines.	Metric Quintals.
Iron . . .	Almeria	1,755,029	Barilla . .	Madrid	175,573
Lead . . .	Almeria	3,168,189	Antimony .	Zamora	600
Silver . . .	Guadalajara	42,300	Zinc . . .	Santander	1,088,022
Copper . .	Huelva	1,460,034	Quicksilver .	Oviedo	80,402
Lignite . .	Guipuzcoa	175,309	Asphalte . .	Alava	6,280
Pit-coal . .	Oviedo	3,217,731	Manganese .	Huelva	288,628
Sulphur . .	Murcia	230,450			

How much these figures have altered in twenty-nine years may be gathered from the fact that the Rio Tinto mines, near Huelva, alone raise over a million tons of cupreous pyrites in the year; in 1887 the export of iron ore from Bilbao was 4,361,332 tons; while the produce of quicksilver at Almaden during the year 1884 amounted to 43,100 francs, or 1,487,266 kilogrammes. (This exceeds the production of the famous Californian mines by over 11,000 francs. Since 1884 the production has remained almost stationary.)

Hellin produces a variable quantity—sometimes up to 2000 tons per annum—of sulphur. Salt, a great monopoly, amounts to 3,916,919·02 quintals, value of 111,249,561·14r. The total revenue of the Government from its own mines, and contributions from others, amounts to 140,051,718·37r.

The miner and mineralogist should visit principally the mines of Almaden, Linares, Rio Tinto, Logrosan, the salt pans of Minglanilla, the coal-fields of Gijon, and marble quarries of Granada and Macael. The best season is spring and summer. An order from the Ministerio de Fomento will be requisite to visit the Government establishments. The collection at the Madrid Museo de Historia Natural is one of the finest in Europe, and that of the Escuela de Minas at Madrid will not fail to interest mineralogists.

*Books of Reference.*—‘The Anales de Minas.’

*Sullivan and O'Reilly*: ‘On the Province of Santander.’ London, 1863.

*Gatschmann*: ‘Bergbaukunst.’ Leipzig, 1866.

*Botella*: ‘Descripcion Geológica Minera de las Provincias de Murcia of Albacete.’ Madrid, 1868.

*Von Groddeck*: ‘Lagerstätten der Erze.’ Leipzig, 1879.

*J. A. Phillips*: ‘Ore Deposits.’ London, 1884.

*Nordenstrom*: ‘Berg und Huttenmœnische Zeitung.’ 1886-1887.

*P. W. Stuart Menteath*: ‘Sur les gisements metallifères des Pyrénées Occidentales.’ Bulletin Soc. Geol., France, 1886.

The Annual Commercial and Consular Reports for Spain. (London.)

Various papers in the *Revista Minera* and in the 'Boletín de la Comisión del Mapa Geológico de España.'

The older works which may be consulted, but which need continual correction by reference to recent researches and operations, are:—

*Bowles*: 'Natural History of Spain.'

*Hoppensack*: 'Carte des Filons d'Almaden.'

*C. de Prado*: 'Minas de Almaden' (Madrid, 1846).

*J. E. de Bayo*: 'Apuntes,' etc.

*Léplay*: 'Observations sur l'Histoire Nat. et la Richesse Minérale de l'Espagne' (Paris, 1834).

*Cantalapiedra*: 'Guía del Minero.'

The existence of gold mines in Spain is an old and favourite dream with Spaniards. Besides the supposed California said to be hidden in the barrancos near Granada there are other portions of the Peninsula that have attracted attention. See many papers in the *Revista Minera* by Maestre, Naranjo y Gaza, etc.; also Viadéra's 'Terrenos auríferos de la Prov. de León.' See also Burat's 'Sur la Terrain métallifère de l'Espagne,' in the *Institut*, 1846.

### Climate.

THE climate of Spain has not been as yet sufficiently studied. It is superior in all respects to that of Italy, being more southern, more sheltered from the north winds by the elevated sierras running east and west, and characterised by a more bracing, genial atmosphere. If we classify the more important medical stations according to the prevalent atmospheric influence, we shall divide Spain into three main zones.

1. Exciting climates, such as those of Nice, Montpellier, Florence, Naples—in Spain, *Alicante, Malaga, Valencia, Cadiz, Seville*.

2. Sedative, such as Pau, Rome, Arcachon, etc.—*Vigo, Granada, Barcelona*.

3. Relaxing, such as Madeira, Pisa, etc.—*Oviedo, Gijon* and all the north-west coast.

Thermometrical and barometrical observations are no doubt very reliable indicators of the climate, but statistics in Spain are not sufficiently advanced to allow us to gather any series of data. *Latitude*, again, is not always the only rule to go by. *Altitude*, *situation*, and *soil*, are so many considerations to which attention must be drawn before a medical station be decided. The warm, sunny, still air that is constantly breathed in Spain; the pure crystalline water that is drunk; the cloudless, deep-blue sky; the wholesome dry wines, without acidity; the quiet life that is usually led; all contribute most powerfully to bring relief—often to cure.

The climate of Spain will benefit more generally patients suffering

from consumption, bronchitis, and dyspepsia. The selection of a place of residence is most important, as mistakes arising from hasty decisions, or an imperfect acquaintance with the peculiarities of each, bring with them fatal consequences. We subjoin a list of the best works to consult on the matter.

*Mortality Table*, showing the proportion of deaths to the number of the population in some of the principal medical stations :—

In London	1 in 40 dies annually.	In Nice	1 in 31 dies annually.
Paris	1 ,, 32 ,,	Pau	1 ,, 45 ,,
Vienna	1 ,, 22½ ,,	Madrid	1 ,, 26 ,,
Rome	1 ,, 25 ,,	Malaga	1 ,, 25 ,,
Naples	1 ,, 28 ,,	Barcelona	1 ,, 29 ,,
Brussels	1 ,, 29 ,,	Valencia	1 ,, 31 ,,
Berlin	1 ,, 34 ,,	Alicante	1 ,, 26 ,,

*Mean Temperature* of some of the principal medical stations.

Med. Stations.	Winter.	Spring.	Summer.	Autumn.
	Fahr.	Fahr.	Fahr.	Fahr.
Torquay . . .	44	50	61	53
Pau . . . . .	41	54	70	37
Rome . . . . .	49	57	72	63
Nice . . . . .	47	56	72	61
Madeira . . .	60	62	69	67
Malaga . . . .	55	68	80	61

The annual amount of rain at—

Nice	is	26 inches	Torquay	is	28 inches
Madeira	„	29 „	Malaga	„	15½ „
Rome	„	29 „	Pau	„	43 „

London is 27 inches.

Invalids should undertake the journey to Spain about the middle of September, at that season when atmospheric changes become more sensible in England, and when acclimatisation in so different a latitude is more easily effected, the great summer heat having then considerably subsided in many points. After a winter's residence in a Spanish medical station, we may be permitted to recommend, on good authority, to avoid by all means a sudden change by a hasty and untimely return to England, or any other country with a similar climate. The transition might be made gradually by residences at Seville, Granada, or Barcelona, or at Nice, Pau, or Menton.

The best authorities on the climate of Spain are the following :—

'Change of Climate, etc., with an Account of the most eligible Places of Residence for Invalids in Spain, Portugal, Algeria, etc., By D. J. T. Francis, M.D. ; London, 1853.

'Du Climat de l'Espagne sous le Rapport Médical,' par le Docteur E. Cazenave (an Eaux Bonnes physician) ; Paris, 1863.

'Spain and its Climates,' by Edwin Lee, Esq. ; London 1855.

'Efemerides Barométrico-Médicas-Matritenses,' by Drs. Navarréte, etc. See also 'Memorias de la Real Academia Médica-Matritense.'

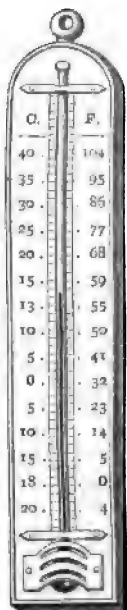
'Topografía Médica,' etc., by Dr. V. Martinez y Montes ; 4to. Malaga, 1852. Very valuable to the invalid who selects Malaga.

Minaño's 'Diccionario de España y Portugal,' Madoz's 'Diccionario,' and the 'Año Clínico de Cirugía,' etc., contain weather-tables, which may be consulted.

Meteorological observations are made all over Spain with great care and intelligence, and sent by telegraph daily from the different stations to the central one, the Royal Observatory at Madrid, and published in the official 'Gaceta.'

*Meteorology* is not a novel science in Spain. Those curious to know more of this matter, and become acquainted with some now almost-forgotten Spanish meteorologists (see Salvà Piñalver, Garrido, etc.), may consult the interesting 'Estudios Meteorologicos del Siglo XVIII,' by Manuel Rico Sinovas ; Madrid, 1858.

The accompanying diagram shows the corresponding degrees of the Centigrade and Fahrenheit Thermometers. C. Centigrade ; F. Fahrenheit.



Cent. Fahr.

### Mineral Springs and Sea-bathing.

'Of all the countries in Europe, Spain is the richest in mineral springs.' Such is Dr. Cazenave's opinion, and that of every competent person who has studied the subject ; and when communications are rendered more easy, and the accommodation improved, the celebrated springs of Germany and France will meet with considerable competition. There are upwards of 2000 springs—that is, 232 more than in France. Of these, eighty only are placed under a medical inspector. The bathing *establecimientos* are, generally speaking, defective, and the comforts attending a cure made at Luchon, Vichy, Carlsbad, Swalbach, etc., are totally wanting here. But the efficacy of the water, and that is the principal object in view, is very great. The Romans and Moors, both great

bathers, and who would not, therefore, have understood the Spanish advice, 'De los cuarenta arriba, no te mojes la barriga,' knew many springs and restored to them; and they have left vestiges of their preference. Thus, *Alhama*, a word applied to many springs, is the Arab '*Al hāmīn*' (*Alhama de Aragon*, *Alhama de Granada*); and *Caldas*, from the Roman *Calidas*, is found in others, '*Caldas de Monbuy*, *Caldas de Reyes*, *Caldetas*, etc. The best season to go to the Baños is June to September. The establishments belong either to the State, private individuals, or companies. There is usually great cleanliness, and wholesome food is to be expected.

A full and descriptive list of the baths and mineral waters is given in the '*Guía Oficial de España*,' 1888, pp. 659-665. The list numbers 171 establishments. Due care should be taken in any selection. See also a list at the beginning of the '*Guía Oficial de los Ferro-Carriles*.'

Sea-bathing can be enjoyed during summer and autumn on the N.W. coasts of Spain, at Gijon, Santander, Bilbao (Portugaleta), and Zarauz, a wild little Guipuzcoan hamlet near San Sebastian. The latter is the most fashionable sea-side resort in Spain. On the shores of the Mediterranean there is excellent sea-bathing at Valencia, Malaga, Alicante, and Barcelona. The most fashionable is the *Cabañal* of Valencia. More south, the bathing and bathing *establecimiento* of Cadiz will tempt amateurs. There are, of course, differences in the temperature, mineral composition, etc., of the two seas. The Mediterranean waters are warmer, less agitated, and contain a greater proportion of magnesium, etc., salts (2·25 more), etc., than the Atlantic. The wave is often imperceptible on the Mediterranean coasts; and swimmers have never any distance to go to meet the open sea. The Mediterranean water acts, also, as a sedative, and must be preferred by certain temperaments, weak constitutions; whilst the Atlantic is exciting, produces great and sudden reaction, and its use requires especial constitutions. There are no bathing-machines, but thatched huts, tents, or barraques, made of boards, The heat during summer at Alicante and Malaga is too intense to allow sea-bathing to be beneficial. Autumn would be a more appropriate season.

### Botany

As a science, has been very much neglected in Spain, though the number of publications on some branches is very great. The Spaniard is not fond of *gardens*, in our sense of the word, and *jardines* are more seldom heard and seen than *huertas* (*huertos* also, from *hortus*), 'orchards.' That there were Botanical Gardens in the time of the Moors there is little doubt, and that of King Nasr, at Cadiz, under the direction of the botanist Al Shafrah, is mentioned more than once. Medicine, as usual, introduced the establishment of Botanical Gardens, and Doctor Laguna, in 1555, in



his translation of Dioscorides, which he dedicated to Philip II, entreats the king to found one, which he curiously says would turn to the benefit of His Majesty's health, besides encouraging 'la disciplina herbaria.' This request was acceded to, and a portion of the Aranjuez gardens was allotted to that object. Subsequently were formed the private gardens of Simou Tovar (1595), Cortavilla, and Jaime Salvador, who, at the end of the 17th century formed a most remarkable one at San Juan d'Espé, on the banks of the Llobregat, and whose herbarium (at Barcelona) is one of the most interesting, and contains a goodly collection of plants sent to him by his friends Tournefort, Boerhaave, Jussieu, etc., with the latter of whom he botanised in Spain. A Botanical Garden was established at Seville in the beginning of the 18th century. That established at Madrid by Quer, 1755, was augmented by the addition of the French botanist Rigueur's collection. The present one was founded by Charles III., in 1774. Several were subsequently formed, and are still kept up, though rather neglected and weedy. The principal are at Madrid, Valencia, Barcelona. There is a School of Forestry near the Escorial, with Herbarium, gardens, and all appliances for forest culture and engineering. The botany of Spain, although imperfectly known, is very varied and rich, the range extending over all the zones of vegetation known, from the fungus, *Uredo nivalis*, found under the glaciers of the Pyrenees, to tropical plants, such as the sugar-cane, banana, tobacco, etc. The colour of the flowers in Spain is very rich, deep, especially the reds and yellows. The odour, when the plant is not watered, is delicate and subtle, but of no great intensity; the size enormous, when properly cultivated on irrigated ground; but this at the expense of odour, and, in fruits, of savour. At such heights even as 8950 to 12,762 ft. (Mulhacen, 'Granada'), the flora is not destitute of interest. The cryptogamous plants are numerous, and many quite novel. The Alpujarras' herbal is one of the richest in Europe, and its variety most striking as one ascends, witnessing in a few hours all the phases of vegetation, and all the climates. At elevations varying from 7000 to 9000 ft. we find the juniper, brushwood, *Potentilla nivalis*, varieties of saxifrage, firs and birch-trees. From 6000 to 7000 ft. the coniferous, leguminous, rosaceous, and cyperaceous plants are found, perennials of great variety, but annuals more especially, which do not grow much above this height. From 3000 to 6000 ft. the vine ceases to ripen. But we find apple, pear, and walnut trees, barley and oats. The zone comprised between 1200 and 3000 ft. contains oak forests, chestnuts, beech, cereals. At this elevation the vine and maize begin to cease in the northern regions, but not in the central, southern, and eastern latitudes; and the olive and vine grow and ripen admirably about the plateaux of Toledo, Madrid, etc (2412 ft. and more above the sea). From 1000 to 1200 ft. is the region of all cruciferous and umbelliferous plants—the palm, sugar-cane, the

orange, goyave, wild geraniums, wild crocuses, jonquils, rhododendrons, the palmito (*Chamærops humilis*), etc. The botanist should visit carefully the Sierras, about Cordova, where Dr. Amor y Mayor has collected some 1500 phanerogamous and cryptogamous varieties. The Sierras Morena and de Cuenca have been also little visited. The Pinares of Valsain, the forests of Cuenca, and those of the Cantabric range are very fine. The zones may be thus classified : the Northern, or Cantabric, which offers plants that belong to temperate Europe ; the Central region is a transition between the former and that of most Mediterranean continents within the same latitude ; the Eastern, which is essentially Mediterranean ; and the Southern, that bears an African character ; to which may be added the Western regions, very moist, and less warm than the Central and Eastern portions. Trees once abounded everywhere : the causes of their scarcity may be sought, not only in the despotism of the Mesta Monopolist Company of sheep-owners, whose flocks prevented plantations, but in the 'Ordenanzas de Montes,' a law by which every two trees out of five that were planted belonged by right to the crown. The amount of timber in Spain is detailed in Mariana's 'De regis Institutione ;' Toledo, 1599, 4to, p. 332, very scarce.

There are several good Spanish herbaries which botanists may consult. Sherard's, kept at Oxford, contains plants sent from Spain by Salvador. The Linnæan Society of London possesses that of Linnæus, which includes a large number of plants collected in Spain by Læffling and Alstrœmer. In the British Museum may be seen part of the very complete Spanish, Peruvian, Chilian, and Philippine herbaries of Pavon, Mutes, and Ruiz ; many portions from that of Sessé y Mociño. The Madrid Botanical Garden possesses some curious ones of Pavon, Ruiz, Sessé, and other early Spanish botanists, of Haenke (South American plants), etc. The Academy of Natural Sciences of Barcelona contains portions of Pavon's herbarium. In the School of Pharmacy, at Madrid, there is an interesting Galician herbarium, collected by Pourret. We may also mention, in Cadiz, that of Cabrera, belonging to Sr. Chape ; at Malaga, of Sr. Prolongo and Hænseler ; at Mahon, of Sr. Hernandez ; in Madrid, of Sr. Graells, of Cutanda, and of Sr. Solis ; in Granada, of Sr. Aneo y Campo ; in Seville, that of the University. In the Escorial Library, the one which is supposed erroneously to be Mexican, and formed by Hernandez, Philip II.'s doctor, proceeded in reality from Mendoza's Library, and the plants are European. It is placed in the Upper Library. In the lower one there is a Spanish herbarium, raised by Lagasca, and shown to Tournefort when he visited Spain in 1688. In the Madrid Academy of History there is a small one of Fernandez Navarrete, who began a Spanish flora before Quer.

*Gardens.*—The public flower-gardens, properly so called, are not very good, but flowers are grown largely for sale and are cheap. The roses

and *claveles* (pinks) are particularly abundant and in great variety. The best public gardens are those of Barcelona and Valencia, together with the *quasi*-public grounds of the San Telmo palace at Seville and the royal demesnes at La Granja and Aranjuez. The latter are in the formal Italian style, introduced with the cinquecento fashion, and adopted by Charles V., Philip II., etc.; and which the pseudo Louis-Quatorzised Philip V. encouraged considerably. The finest private gardens are about Valencia, Barcelona, and in Andalusia; and the best gardeners are all Valencianos.

*Books of Reference.*—‘Curso de Botánica,’ etc., by Dr. Miguel Colmeiro? Madrid, Callega; 3 vols. 1854; with woodcuts. The text is mostly taken from French authors; but the organological vocabulary (with the Spanish equivalents for botanical terms), and his notes on the Spanish methods introduced by Rayo in 1632, ‘Rivinos,’ etc., as well as on botanical works, are useful; and his ‘Cuadro de las Familias Naturales’ will be of some use to those botanising in Spain.

Boissier’s ‘Voyage Botanique dans le Midi de l’Espagne,’ Paris, 1839-45; ‘Catálogo Metódico de Plantas Observadas en Cataluña,’ etc., by Colmeiro; Madrid, 1846, 1 vol.; useful for the Catalanian Flora and local nomenclature. A sketch of the history of Spanish botany may be found in same author’s ‘Lusago Historio,’ etc.; Barcelona, 1842; and a paper on the formation of a Spanish flora by same, in Italian, ‘Principi che devono regolare una Flora,’ etc., published at Lucca, 1843.

Rossmassler’s ‘Reise-Erinnerungen aus Spanien,’ Leipzig, 1854, 2 vols.

‘Manual de Botánica descriptiva,’ by Cutanda y Amo. 2 vols. 54r.

Schimper’s ‘Voyage Geologico-Botanique dans le Sud de l’Espagne,’ in the review ‘L’Institut,’ p. 189; and Moritz Willkomm’s ‘Die Strand,’ etc., on the steppes or baldios of Spain; with a botanical map. Leipzig, 1852.

‘Diagnoses Plant. nov. Hispaniæ,’ by Reuter, who travelled in Spain in 1841, and wrote an interesting ‘Essai sur la Végétation de la Nouvelle Castille.’

‘Flora Hispanica,’ Willkomm and Lange, 3 vols. 8vo, Stuttgart, 1861-1880. Most reliable.

‘Notes sur un Voyage Botanique dans les Iles Baléares et en Valence.’ Par E. Barnat et W. Barbey. Geneva, 1882.

‘Diccionario de los nombres Euskaros de las Plantas en correspondencia con los vulgares Castellanos y Franceses y científicos Latinos.’ Por D. J. M. de Lacoizqueta. Pamplona, 1888.

Annual Reports of School of Forestry in Spain. (London.)

The ‘School of Forest Engineers in Spain,’ by Dr. J. Crombie Brown (Edinburgh, 1886, Oliver and Boyd), gives useful information and references, with catalogue of recent Spanish works on the subject.

### Agriculture.

A LIGHT, easily-worked, and most fertile soil, a combination of great heat and moisture, absence of untimely frost, vast extent—all contribute to

make Spain a pre-eminently agricultural country ; and the Spaniard, a man of few wants, has always preferred agriculture to trade and industry. The reason is obvious : the *sol criador*, the sun—that great natural farmer of Spain—supplies every want, clothes, feeds, and makes a perpetual summer and harvest ; besides which, the Spaniards were obliged to limit themselves to agriculture by the circumstances of their history and character. Constant wars on one side, and on the other want of roads, hindered the steady development of trade. Commerce, which requires order, regularity, keeping accounts, intercourse with strangers, and some knowledge of tongues—all things which a ‘labrador’ knows not, he naturally despised. Trade, moreover, was scorned by proud hidalgos, whilst farming has always been considered by them a gentleman’s pursuit. Like all soldiers, the Spanish hidalgo did not disdain to occupy his leisure hour, between campaigns, with the cares of looking after his estates, thus living as the Romans did, *ense et aratro*. But even that farming was prosecuted chiefly with a view to increasing the rude sinews of war, by the production of flour and wool ; and, like other warlike nations, the Spaniards put great value on their flocks, which they could move from place to place, as the exigencies of the time required.

. . . . . Omnia secum

Armentarius Afer agit ; tectumque, laremque,  
Armaque, Amyclæumque caneni, Cressamque pharetram.

VIRGIL, *Georg.*

Even when permanent conquests fixed them anywhere, their farm-houses became castles, their meadows fields of battle, and their ploughmen and drovers all fighting men. Thus a peasantry, all guerilleros to the bone, living amid perpetual border warfare, exposed to the raids of the Christians and *talas* of the Moor, was not likely to possess artificial pasture and forests, and rather adopted extensive than intensive agriculture. The methods and implements employed were preserved as the traditions of the earlier races handed them down, with such changes only as the nature of the soil and climate might suggest. The different races who settled in Spain did so in those parts which were more congenial to their temperament, and possessed of greater similarity to their own native land ; and to this day the practices of agriculture are but the slow growth of the seeds sown by the passing rulers. The Basque and Asturian agriculture is still that introduced by Celts and Cantabrians ; the Greek and Carthaginian methods are now in use in Cataluña and the Mediterranean coast. The Goth and Moor live in the rural methods, and the farmer’s calendar of Central and Southern Spain ; and the Berber and Bedouin farmer, if landed in the *huerta* of Valencia, would have little to forget and nothing to learn anew. Varro, Columella, Virgil, and Abū-Zakarias—nay, Homer and Hesiod—seem to have written for the Spanish

farmers of the nineteenth century. The descriptions of the cultivation of vines, olive, and rural festivities now in use will be found in the books of Amos, Joel, and Deuteronomy. The plough, *trilla*, and other implements resemble those seen on the monuments of Egypt and Asia Minor. The causes of this were *constant war*, which thinned the population to such an extent that it once did not reach eight millions (though Spain is almost twice as large as England, and only one-tenth smaller than France); *religious intolerance*, which drove away the industrious Moor and wealthy Jews, the marrow of the nation; *hatred* to foreigners, of which four hundred and fifty thousand were expelled under Philip II., at the suggestion of the Council of Castile, who declared 'que es conveniente excusar el trato y comercio con ellos, porque solo sirven hacer destruir el reino,' adding the charitable hope that the king may oblige them, 'que se vayan á sus tierras'; *misgovernment*, and the heavy taxes, tithes, and vexations of which the farming class was the object; the institution of *La Mesta* and other privileged societies of *ganaderos* (breeders), creating a monopoly detrimental to husbandry; *the absorption of property by the few*, which chiefly arose from the distribution of the land conquered from the Infidel among the principal military chiefs; *the absenteeism* of those courtiers who remembered that they had estates only to exact soldiers or to raise money from; *the discovery of America* and a thirst for gold, which made the farmer leave his hard-earned crop for the Eldorados of the New World; and, finally, *insecurity and centralisation*. These, we repeat, are the causes which have paralysed the development of the natural resources. When a pause ensued after the Peninsular War, a desire for rest, which so strenuous an effort commanded, and the irresistible influence of progress, began to be felt; and though France had fattened the Spanish soil with the bodies of its generous sons, the seeds that she had dropped in the furrows which her sword had opened now grew and prospered. Church property was sold and divided; the law of primogeniture was abolished; 8,470,008 acres of forests belonging to the State were declared *desamortizables*; and the produce in the year 1850 alone of the *Bienes Nacionales* amounted to £1,019,360. The consequence has been that a middle class, a *bourgeoisie*, has sprung up, eager of power, of wealth, of liberty, that scorns an impotent nobility, and tenders the hand to the hardy, though indifferent lower classes. The price of good land is increasing, wages have risen, security has been guaranteed by the organisation of the *Guardia Civil*. Railways are contributing powerfully to the prosperity of the agricultural classes. French books are studied, and English machines are introduced; several Government agricultural schools and model farms have been established at Vitoria, Tolosa, Barcelona, Aranjuez, Nogales (province of Leon), of which the directors have studied at *Grignon*, and the pupils have been sent as *capatazes* all over Spain to manage large farms according to the most

approved system. A *gusto* or fashion for *genteel farming* is even affecting some of the nobility, who now go as far even as three miles whenever their estates are within that distance of the Corte. Agricultural exhibitions take place periodically in the principal cities of Spain, while several farmers' clubs, *asociaciones*, arise here and there, publish reviews, and make experiments. Free-trade is discussed, though not as yet adopted. In a word, the wheel has been set in motion—it turns and advances. May Government, the hostile ignorance of the peasantry, and civil strife, not drive it again into the rut.

Taking the range of climate which prevails, and the principal product which it determines, we shall classify Spain into five agricultural regions—viz. that of the North, or of maize; that of the East, or the orange; that of the South, or the vine; that of the West, or pasture; and that of the Centre, or corn.

#### *The NORTH REGION, or of MAIZE,*

Includes the northern portion of Cataluña, Aragon, Navarre, Basque Province, Asturias, Galicia. The principal products are:—Maize or Indian corn, fruit-trees, cattle. Corn scarcely ripens, and the vine produces an inferior wine, the acidity of which, caused by a relative want of sun and certain minerals in the soil, unfits it generally for exportation. There are marked exceptions, of course, and some good wine is produced and exported in Cataluña, Aragon, and Navarre. Maize is cultivated chiefly in the Basque Province, Asturias, and Galicia, where it constitutes the principal food of the people. A hectare ( $2\frac{1}{2}$  acres) produces on an average 50 to 58 hectol. (137 bushels), weighing 60 to 70 kil. (140 lbs.); the straw is used for fodder and food of cattle; the grain produces more butter than milk, and fattens quickly. It is sown in May and June, in lines at intervals, ploughed in or buried with the foot. Weeding takes place once (July), and the reaping in August or September. The ears of maize are exposed for some time to the air, and hang in thick golden clusters around the farm-windows, and from under the projecting roofs. The thrashing takes place with flails, or a special machine. The produce reaches 700%; and requires irrigation in the centre and south of Spain.

Although there are very large estates in Aragon and Cataluña, property is very much divided; farms seldom extend over seven acres. The wooden plough is used, with an *orejera*, or share; but cultivation is more practised with a two-pronged fork, *laya*, the identical mattocks mentioned in Froissart's 'Chronicle,' and Churchill, 'The Duellist,' book 11. The Aragonese make use of the azadon, or pickaxe, and are first-rate at digging. Green hedges divide property in the Basque Provinces and West—an old tradition, handed down by their forefathers, the Celts and Cantabrians (Virgil, Georg. book 2, v. 370; Cæsar, 217); but in Cataluña there are none, as neither in Castile, for 'the hidalgo cannot wall in Spain,' says

the proud legislation of ancient times, and instead they have land-marks, *mojones*—that is, mere stones placed *de comun acuerdo*, and never transgressed—‘Thou shalt not remove thy neighbour’s land-mark which they of old have set in thine inheritance’ (Deut. xix. 14); and in the Gothic legislation, he who dared to break through a hedge received fifty lashes (For. Tur. b. 8, tit. 2, cap. 6 and 7); the Basques, therefore, make them, as Chaucer says, ‘a hegge as thicke as a castel wall.’ The hills are clothed with timber; chestnuts, pears, and apple-trees grow plentifully on the slopes; and excellent cider, *pomarada*, is made. The rotation of crops is biennial: *first year*, wheat or clover, turnips, and red clover; *second year*, Indian corn, beans, and turnips. The cattle are short-horned, small; used for milk, and the plough in lieu of oxen and mules; mostly imported from Brittany and Santander; and yield 4 to 10 quarts a-day.

*The SOUTH REGION, or of VINES,*

Includes Seville, Cadiz, Granada, all Andalucia. The soil here teems with generation; the fertility is especially great in irrigated soils, where abundance and size make up for want of flavour and delicacy. The hills abound with timber. An *aranzada* (an English acre all but a tenth) is valued in the province of Seville to produce as in the following table:—

IRRIGATED SOIL.		NON-IRRIGATED.				
For Cereals.	Fruit.	Olive.	Vine.	Cereals.	Pasture.	Forest.
£8/18/4	£15/2/8	£19/2/	£10/2/3	£7/12/6	£2/13/6	£9/17/3

Property is very little divided, and some estates in the province of Cadiz amount to 36,000 *aranz.*, in which 800 mules plough the land, and are valued about £160,000, such as that of Enrile and Velazquez. The wages are 4 to 8r. (10d. to 1s. 8d.) a day; the produce 4 to 5 per cent.

*The Vine.*\*—Spain possesses a soil especially suited to its cultivation, and though grown all over the country, this is its native district. The different modes of cultivating it were introduced by the Romans. The ground is first deeply ploughed, then large and deep hoyos (pits), two to three yards distant, are dug, the intervals being shorter if the soil is turned with the pickaxe. Wine is produced in two and a half to four years after the planting, an *aranzada* yielding from 80 to 300 arrobas of grape, constituting a *carga*, or load; that is, 8 arrobas of grape produce 3 arrobas of wine. In some parts, however, 2 arrobas of grape make 1 of wine (an arroba, 3½ gallons). The cost of vintage (*vendeja*)—treading (*pisa*) yielding the most (*arregio de mosto*)—averages 3r. (7d.) per *carga*. The vineyards are guarded by sheds and turrets, just as in Numbers xxii. 26.

\* For fuller particulars on Spanish wine, see page xlv.

The OLIVE grows everywhere in Spain, but more especially in the region of the south. The most celebrated are in Cordova, the *olivares* of Calera, Lucena, and Montoro in the province of Jaen ; those of Andujar, Bailen, and La Aldea ; those in the neighbourhood of Granada are also excellent ; howbeit, the Sevillanas bear the palm. The cultivation is ill understood. The best soil for the olive is that where limestone prevails, and the best species is the cornicabra. A fanega ( $1\frac{1}{2}$  bushel) of olives gives 15 to 18 lbs. of oil. An aranzada produces 12 arrobas, which make 325 lbs. of oil ; this is the minimum type. The value of 12 arrobas produced by an aranzada is 550r., the cost to produce them 350r. The liquid amount is about 1200r. (£12 : 10s.) ; each olive-tree gives half-a-fanega of olives per year, and the aranzada 20 to 25 ; but trees are known to yield as much as 8 and more. They are planted in rows ; a branch is cut in January, the end opened by four slits ; it is then planted, banked, and watered for two or three years, and pruned into four or five branches. They begin to produce at the eighth year, but twelve and eighteen are necessary to reach the highest produce. The berry in the central and northern regions of Spain does not ripen till the end of December, but in Andalusia early in the autumn. The process for making oil is still very primitive, though hydraulic and other machinery is being gradually introduced. Olives are also preserved to be eaten whole ; for this they are picked before they are quite ripe, and steeped in brine. The olive is nutritious, but heating. Most of the sorts used now bear the old Roman names (Columella, 5-8). They are dearer now than they were at Rome, when 'olei libræ duodenæ assibus' (Pliny, 15, 1). Oil, *aceite*, the Arab's *azzait*, is a substitute for butter and grease in Spain. They make with it a dish called *migas*, which is a compound of crumbs of bread fried with oil, salt, and pepper—the Latin poet's 'mica vocor quid sim cernis cœnatio parva ;' and *gazpacho*, or bread soaked in oil. The oil consumed in Spain amounts to 6,556,500 gallons, being 4 gals. 6 pints per head ; while the consumption of meat is 23·03 lbs.

In this district the vegetables are excellent, some of enormous size. The Cordovese artichokes were a relish at Rome (Pliny, 19, 8). Melons (*andrefuelas*) and water-melons (*sandias*), citrons and limas, are most exquisite ; so are the pomegranates (*granadas*) which were sent to Abdur-rhâman from Baghdad, and therefore called *jafaries*—Arabicè, *travellers*.

#### *The EAST REGION, or of ORANGE-TREES,*

Includes E. and S. Cataluña, Valencia, Alicante, Murcia, Malaga. This is the paradise of the farming Moor, the richest soil in Europe, and one of the best cultivated ; every tropical plant grows and thrives admirably—rice, sugar, cotton, wine, oil, silk, corn. Taking Castellon for average



type, the *hanegada* (32 square poles) is valued from 2000r. (£21) to 4000r. (£42), if irrigated ; the rent and value of the *Huerta* (orchard) are in proportion to the period and growth of the plantations. The *naranjales* (orange-grounds) are divided into three classes on an average ; the hectare is valued at 98,000 reals, each tree produces 700 reals, and the hanegada contains about twenty trees. The *arrendamiento* (farming-lease) of a hanegada planted with orange-trees, from 15 to 20 years old, is 250 reals (£2 : 12s.)—viz. 1220r. per hectare ( $2\frac{1}{2}$  acres) ; the trees begin to bear fruit after the sixth year, and improve up to 20 years, after which they degenerate ; they flower in March. 'It rarely happens to find a plant vigorous enough to have, like the orange-tree, at once beautiful shining leaves, fragrant flowers, and delicious nourishing fruit' (*Spectator*, mem. 155). The exportation is very large. Including lemons, the value of the trade with Great Britain alone during the year 1887 amounted to £1,014,650 (other fruits £1,237,964), and exportation to Germany and other countries is on the increase. The oranges are picked in a somewhat desultory manner from October to March, wrapped in paper, and packed in boxes containing 700 to 1000 each, and worth to the importer from twenty-five to thirty shillings ; they ripen during the voyage. The finest naranjales are at Ricote, Murcia, at Cullera, Alcira, Gandia, Carcagente.

*Rice*.—Considerably produced and consumed in this region ; introduced by the Carthaginians and cultivated by the Arabs, who called it *arrôz*, and sowed it on both irrigated and non-irrigated soil : it is now principally produced in marshy swamps, called *marjales* or *arrozales*, ague-feeders, that produce great mortality among the cultivators. A hectare produces 20 to 50 hectolitre of grain (a hect. =  $5\frac{1}{2}$  qrs., and the stalks weigh 85 cwt.) The fertility which 100 kilogrammes of rice-grain and straw draw from the soil is equal to that contained in 135 kil. of good manure.

*Sugar-Cane*, introduced by the Arabs, is limited to the province of Malaga ; the cultivation does not extend, owing to American competition ; grows only on irrigated soil. The sugar produced is only 10 per cent, whilst in Cuba 15·4 to 17·6 ; a hectare of sugar-cane yields 2900 kil. of sugar. This Arab *sukhir* and Sanscrit *sarkara* was, according to some, imported from Sicily by the Carthaginians, and exported by the Spaniards to St. Domingo, though indigenous in that country.

*The Raisin*.—There are *pasas* of three sorts—moscatel, de sol (sun raisin) and lejias, so called from the liquor ley in which they are dipped, composed of water, ashes, and oil, after which they go through the usual process of drying in the sun. The finest are those from Malaga, which fetch a third more than any other in the London market. The annual exportation is about 2,500,000 boxes, 22 lbs. to a box.

*Batatas* (*Convolvulus batatas*, L.)—Another produce of Malaga, im-

ported from South America ; used as a sweetmeat, and excellent when boiled, planted in spring, and taken up in autumn. A hectare yields thirty to sixty thousand kil. The leaves are eaten by cattle.

*Silks*.—Chiefly at Valencia, where the mulberry grows admirably, and the silk is excellent. The methods practised are antiquated ; the *Phalæna bombyx* is commonly employed. The cocoon weighs only 2 grammes, whilst that of the *Bombyx atlas*, at the Vincennes model-farm, weighs 9. The trade is slightly on the increase.

*Cotton*.—The soil and climate are favourable, but man is unequal to either. In Motril (province of Granada), towards the end of the last century, 1781 marjales produced 12,000 arrobas (300,000 lbs.) The Arabs cultivated it on the Andalusian sea-shore. We have seen fine specimens at Elche (Alicant). A hectare ( $2\frac{1}{2}$  acres) yields in a quinquennio, or period of five years, 5200 kil. (102 cwts.), which, at the lowest price (4r. 25c. per kil,  $10\frac{1}{4}$ d.), are valued at 26,100r. (£272), the expenses to 18,495r., the net produce being therefore 1540r. (£15 : 16 : 6) per hectare ; whilst in Algeria the maximum produce is 1200r. (£12 : 10s.) per hectare. In 1808 there were as many as forty thousand marjales planted in Motril ; it decreased again during the Peninsular war, and is very slowly recovering. Land is very cheap, and were English companies to buy up a large extent, and cultivate cotton, the result would, no doubt, prove satisfactory.

*Irrigation*.—The huertas of Valencia, Murcia, and vegas of Granada, are the great centres of irrigation. The celebrated tribunal de las Aguas, at Valencia, applies to this day the code of laws introduced by the Goths and Arabs. The noria, or Arab anaoura, is a large water-wheel, armed with jars (*alcabuces*) which descend into the well, and, as they rise, following the motion of the wheel, discharge their contents into a reservoir. There is irrigation by agua de pié (running water) and agua de noria, artefacto, arte, as these wheels are called, according to the province where they are employed. By means of irrigation, Alfalfa (Lucerne) is mowed twelve to sixteen times. Guano is now much employed by farmers in the Huerta of Valencia and other enterprising districts. The necessity of irrigation, and when obtained, in this parched-up soil, the augmentation of the value of land, will appear evident when we state that, whilst in the province of Murcia unirrigated (*secano*) land sells from £12 to £30 per acre, irrigated (*regadio*) land fetches prices varying from £300 to £600. In the Huerta of Valencia, the proportion is £6 to £12 in the first case, and £300 to £400 in the second. Again, while the value of a cubic foot of water per second is in Lombardy £8, and in Piedmont 17s. 6d., it is often sold in Spain at the rate of £300 the cubic foot per second, and sometimes exceeds this price.

#### *The West REGION, or of PASTURE,*

Includes Estremadura and portions of Leon : contains little more than 59 inhabitants per square league ; consists of large wastes, valdios, and

pasture-land. The agriculture is strictly pastoral. A company of sheep proprietors, called Concejo de la Mesta, was established in 1556, to which most exclusive and arbitrary privileges were granted. In the 15th century they possessed seven millions of sheep, in the 17th century only two and a half. It was suppressed in 1834, and the remnant, the now unprivileged Asociacion de Ganaderos, possesses only five millions. The flocks are divided into *estantes* (stationary) and *trashumantes*, or migratory, and divided into detached *cabañas* (from the Greek *kapane*, a stable), of about 10,000 head each. The highland summer pastures are called *agostaderos* (August, from *agostar*, to be parched with heat, as *mesta* comes from *mestal*, a barren uncultivated land), and are quitted about October for the *invernaderos*, winter quarters, in the warm plains; each *cabaña* is directed by a Mayoral, or Merino, who has under his orders fifty shepherds. The free sheep-walks, 'Cañada de Paso,' now suppressed, were 90 ft. wide, and were left on each side of the highway, an organisation and custom well known to the ancients. (Pliny, 21, 10; Varro, 22, 10; 2, 2.) The *merino* breeds were so called from the conductor's name (whence those jurisdictional districts called *merindades*, etymologically to divide, to separate, as in Navarre, to this day). Spanish sheep were always celebrated, and some fetched at Rome as much as £200 (Columella, B.C. 42). George III. was a great patron of the breed, and the late king of Saxony imported it. Indeed, such has been the care and intelligence shown by English and Germans, and the neglect of Spanish breeders, that the wool trade with Spain has become insignificant compared with that of Germany and Brazil, and *merinos* are now imported from those countries to regenerate the Spanish breeds! Spain in 1859 possessed about seventeen and a half million head. The net produce of a sheep is 4r. to 6r., and the price 33r. to 36r.

Swine are another produce of this region, and the bacon and hams of Montanches and the strong chorizos are celebrated all over Spain.

#### *The Central REGION, or of CORN,*

Includes the Castiles S. of Leon, Mancha, etc. This region consists of vast treeless plains, where corn thrives wonderfully, and might indeed become the granary of the world. An *aranzada* (nearly an acre) is in general sown with a fanega and 5 cuartillos ( $1\frac{3}{4}$  bushel); in Andalusia it yields from 13 to 20 fanegas. A fanega of land in Castile yields 9 to 30. There are a great many varieties of corn, all divided under the heads of *cañivanos* and *cañimacizos*—that is, *blandos* and *duros*; 90 lbs. weight of wheat yield 115 lbs. of bread. Much barley is also grown, but is principally given to horses and cattle. The great wheat districts are Palencia, Valladolid, Zamora, with Old Castile, 'tierras de pran llevar' is applied to land which grows it more especially. All corn is sown broadcast on fallow land and ploughed in; the sowing takes places from October to November. In the spring the *escarda* (weeding) takes place and in July and

August the reaping begins, which is done with the sickle, not the scythe, a slower but surer process in this climate. The thrashing-floors (*eras*), *la trilla*, the wooden or stone roller used in some districts, and in others the treading the corn with mules or oxen, are all Eastern importations, and such as practised now in Egypt and Asia Minor. The plough is an elm-tree, *alamo negro* (*Ulmus nigra*), stripped of its bark and branches, save a lower one, which is sharpened and coated with a thin sheet of iron; the trunk forms the pole, and lies obliquely between the oxen or mules' heads; no traces, no reins are needed, the voice alone suffices to guide the *yunta*, and the *gañan* follows rather than directs the plough, holding the single handle with his left hand, and with a short goad (*gavilan*) scrapes off the mud, roots, etc. But the goad he manages to leave behind in the *apero*, which is often two or three leagues distant; and he will go on singing, as he ploughs, some wild ditty to the winds and his lass, looking back rather than forward, contrary to the injunction of the Bible. The *vertedera* (*versoir*), or iron-share plough is little known, nor rollers and harrows, as we understand them. The ploughing is very light, what the Romans called *scarificatio*. The furrows seldom exceed eight inches; its different operations are reduced to 4 *rejas*; the plough costs from 50r. to 75r. (10s. 5d. to 15s. 7d., and weighs 25 lbs.), and weighs one arroba; ploughing otherwise is scorned, '*arado rabudo y labrador barbudo*.' The rotation of crops is unknown, and would scarcely be possible without manure or water. The most usual system is that of *ano y vez* (every other year). Thus the soil only bears a crop every second year, and *resta*—that is, is manured by the air—the other. Wages vary from 4r. to 8r. (from 10d. to 1s. 6d.) The Castilian *labradores* are far from indolent, rise with the cock, and are harder workers than is generally believed.

*Saffron*, *azafran* (Arabic *saffrâ*, yellow), is also extensively grown; and garbanzos (cicer, *unde* Cicero, whose wart was like one). This chick-pea, the French *pois-chiche*, is farinaceous, somewhat *fade*, but *fills* the *buche*, and that is all that is required. It is, moreover, grown without irrigation, and yields plentiful crops. This pea, quite a Spanish produce ('*España, la tierra de los garbanzos*'), enters largely into the daily food of the poor and rich man alike, for the olla or puchero appears on the queen's table every day, as it does between the crossed legs of the squatting *albañil*, or ploughboy. The olla (*olla*, a pot, a pipkin) or puchero, and also *cocido*, is the Spanish staple dish. It is a compound of stringy, dried-up beef, boiled garbanzos, bacon, cabbage, chicken (victims generally of rapid decline), *relevés* by highly-spiced chorizo, etc., all boiled and served together. Quantity replaces quality, and it satisfies all Spanish stomachs, even that of the fastidious Cura, whose happiness is summed up in it.

Su olla, su misa,  
Y su Doña Luisa.

The algarroba (*Orion minanthos*, L.) is very much grown, and is especially used for cattle; 10 to 15 hectols. are produced in a hectare. The flour made with it is excellent for milk-cows; grows on non-irrigated soil; two species, black and white; the grains are sometimes called Arbejones.

*Books of Reference.*—‘Curso de Economía rural Española,’ by Tablada. Excellent, in course of publication. Madrid, Cuesta, 1864.

‘Manual de la Construcción de las Maquinas aratorias,’ by same. Madrid, 1852.

‘Manual de Riegos y Prados,’ by same.

Consular and Commercial Reports for Spain. London, 1888.

‘Abu Zakaria’s Moorish Agric.’ (dates 12th century), and was written for the use of the Sevillian Moors, found in Ebnul-Awmam’s Book of Agriculture. Translated by Señor Banqueri. Madrid, 2 fol. vols., 1802. Republished in 2 vols. 12mo; Seville, 1872, in the series Biblioteca Científico-Literaria.

The best periodicals are ‘La España Agrícola,’ and ‘Eco de la Ganadería.’

### Wine.

THE celebrity of Spanish wine was great even in olden times. That it was exported to England and France as early as the 16th century there is no doubt. Spanish wines have lately superseded Madeira and other white ones; the export to the United Kingdom of Great Britain alone in 1887 amounting to £1,013,750. The principal characteristics of the Spanish wines are—fulness of body (*cuero*), strength derived from its natural spirituousness (*encaluzado*), absence of acidity, owing to the power of the sun, very high flavour or bouquet, and great durability, in the whites more especially. The principal *white* wines are—Jerez, Malaga, Manzanilla; the *red*—Valdepeñas, Arganda, Benicarló.

*White.*—Jerez, or Sherry, pronounced ‘Haraz,’ was introduced into England in the reign of Henry VII., and became a general favourite in the time of Elizabeth. The *sack* mentioned so often in the works of Beaumont and Fletcher (‘the vertue of sack’); of Ben Jonson (‘An Epigram,’ etc.); and in Shakspeare (Hen. IV., pt. 1, etc.) alludes to Canary only. The favourite drink of Sir John Falstaff was, however, Xerez, not Canary; and Shakspeare plainly marks the difference:—‘A good *sherris-sack* hath a two-fold operation in it: it ascends me into the braine; the second propertie of your excellent sherris is, the warming of the blood’ (Hen. IV., pt. 2, act iv.) Whether, now, sack comes from *seco*, dry, or otherwise, as Ducange expresses it, we leave to the learned. The exportation has more than doubled in twenty years, and that is the best commentary upon its value and favour. In 1841 there were exported from Jerez to all parts, 14,773 butts of 30 arrobas each, value £440,000; in 1860 there were 30,725 butts, value £1,400,000; in 1883, 37,160 butts. The declared value seems to have risen steadily until 1882—up to £2,200,000—but since then has declined. The demand,

however, for old sherry is enormous; and the prices are likely to increase. Moreover, the vintages for some time past have been scanty, owing to scorching African winds, absence of rain, and other causes. Sherry is made with Jerez grapes, but of great many sorts and difference of flavour. The process for making this wine is thus carried on:—The grapes are carefully gathered and sorted, and exposed upon reed mats, where the sun dries them; eight or ten days suffice, according to the strength of the sun and varieties of fruit—a process mentioned by Hesiod, lib. ii, v. 229. The grapes are then taken to the *lagar*, and submitted to the action of presses (*prensas*), before which they are trampled under foot, just as was done thousands of years ago in Palestine (Isaiah xvii. 10 and Jer. xlviii. 33), and by the Greeks and Romans, and all Eastern nations, for where the sun rules paramount, most agricultural practices, and others indeed, never vary; and of these it may be truly said, *nil novum sub sole*, as most inventions and innovations of the frost-bitten Northerner tend to making artificial suns with coals, manures, forests, glass, etc. The system of trampling the grape under foot was prohibited in Charlemagne's time (Cap. year 800). The must or juice (*mosto*) is put into botas, where it undergoes fermentation. When the latter is completed (in January), and the must is made wine, it is racked from the lees and left to itself for four or five years—the age requisite for exportation. When it enters this stage (*maduración*), it is clarified; which process is done by dissolving a fatty substance in the whites of twenty eggs per bota, and the compost poured into it and stirred for mixing, then allowed to settle, and afterwards racked off into another bota (a butt, not a skin). Now an important operation takes place; the wine (*el caldo*, as it is technically called) receives a small addition of madre vino (*madre*, mother), or very rich old wine, the *crème de la crème*, and treasured up, as the old Dutchmen kept with jealous eye their bulks of tulips. The quantity of mother wine is every year made up by other wine, old too, but younger than the alma mater itself. To bear exportation, a fiftieth or sixtieth part of brandy is added—that is, about 1%; This for genuine sherry. Imitations receive 5% and 7% of spirit, and sometimes more.

There are, under the sorts of dry and sweet sherry, two varieties of each. 1st. *Dry Sherry*—Jerez seco, or, properly, English Sherry. There is *pale*, Jerez claro, sometimes called *ambar*, and brown or golden, Jerez oscuro. The former is generally new raw wine (from four to five years old); the latter owes its rich colour to age. There is between the straw- (*pajizo*) coloured and the deep golden a golden sherry, which partakes of the nature of both; we believe *Tío Pepe* also belongs to this class. This latter is as yet but little known, and produced in small quantities; but let the real connoisseur, whose palate is not used up by fashion and prejudice, taste it, and he will have no other. The second is *Jerez Amontillado*, so called from the peculiar highly aromatic filbert or alm

like aroma of the wine grown near Montilla (near Cordova). It is also drier; the colour is more or less deep pajizo, the lightest being the oldest wine. These two dry sherries, so different in colour and flavour and scent, proceed, however, from the same grapes (whose sorts have not probably been sufficiently studied separately), and thus often several botas contain *must* from the same press, and yet part becomes amontillado and the other dry sherry. The latter is richer than the former, but inferior in bouquet. The transformation takes place during the first or second year; by what means has never been ascertained. The amontillado is less abundant and dearer, and serves to enrich poorer sherries—that is, not to add *cuerpo* (body), but aroma. The grapes from which these two dry wines are made are exposed to the sun for two or three days only; the sweet wines require ten or twelve, so that they become almost raisins (*pasas*).

*Sweet Sherry* consists of three sorts; Pajarete, Moscatel, and Pedro-Gimenez. The Pajarete is made from the Pedro-Gimenez grapes, which are sweeter than the sherry grape, and are left exposed to the sun from ten to twelve days, and thus become in a way sun-raisins, or *pasas*. The name comes from that of the ‘hamlet of Pajarete,’ where it was first made. There is scarcely any difference between it and Pedro-Gimenez, both proceeding from the same grape. Its colour is dark, its flavour that of the natural grape.

Moscatel is made with the Muscat grapes, which are sweeter still than the two former, and darker also. There is, besides, a delicious sweet sherry, called ‘Malvasia,’ superior in all respects to Lachryma-Christi, not unlike Pajarete, but not abundantly produced, and dear.

Sherries, when genuine, keep for an infinite time, there being botas of one hundred years old. Age darkens the colour of sweet sherries and lightens that of dry ones. The wine can be bottled in a very few days after its arrival.

It forms no deposit (*poso*). The basis of adulterated sherry consists, on an average, of pale malt, sulphuric acid, flavoured from the bitter almond oil, with a high percentage of alcoholic spirit.

The most celebrated wine in Spain, after sherry, is *Malaga*. There are two sorts—dry and sweet. The latter is the well-known ‘Mountains’ of olden time. The annual produce amounts to about 2,250,000 gals. (1 arroba = in round figures  $3\frac{1}{2}$  gals.), of which, however, not more than one half is exported. The average price is £6 per butt, and excellent Frasañejo—very old—may be obtained for £1 the arroba. About one-twelfth part of dry Malaga consists of brandy. *Lagrimas*, the sweetest and most delicious of all, is, as its name poetically indicates, the tears or droppings of the ripe grape hung up and dried in the sun, and obtained without pressure. They are of different qualities, varying from 60r. to 100r. the arroba. Besides these, several liqueurs and brandies are manufactured in the district, and Curaçao, Anisette de Bordeaux, etc., well imitated.

*Manzanilla*.—A most delicious, highly flavoured, and stomachic white wine, made at San Lucar de Barrameda, near Cadiz, and so called from

the light canomile (*manzanilla*) flavour, contained in the grape. It is a light wine, very wholesome, and seldom adulterated. It ought to be preferred to inferior made-up sherries.

*Montilla*.—White, dry, exquisitely flavoured, made at Montilla, near Cordova; deserves to be better known. There are several other good light white wines made in Cataluña—such as *Malvasia de Sitjes*, *Cullera*, *Allela*, *Taya*, etc. Champagne is made at Logroño and in Aragon.

*Red Wines*.—The best vin ordinaire, *vino de pasto*, is Valdepeñas, near Madrid. Were the vines better cultivated and the *elaboracion* better attended to, this wine, the produce of Burgundian vines transplanted here, would bear exportation and enjoy great reputation. It is very rich, fruity, but *encabezado* generally. It is sold for 6r. and 8r. a bottle in Madrid, and £4 the butt on the spot.

Among other red wines we may mention *Arganda*, near Madrid, full bodied, and highly coloured, used as the former, to mix with water, which, in Spain, where the latter is so exquisite, is to spoil two good things. *Benicarló* (18 leagues from Valencia) is very full-bodied, and so deeply coloured that French weak clarets are dyed and strengthened with it; the native amateurs like it to be as dark as ink, and they spill a drop on the white shirt-sleeve to see whether it *stains* or not! We may also mention the excellent *Priorato* (sweet and dry sorts), *La Rioja*, *Tintilla de Rota* (near Cadiz), *Carriñena* (near Zaragoza), *Fondillon*, *Aloque*, etc., at Alicante.

Spanish wines are exported in double-bottomed casks; but the common ones, especially red ones, sent about in the country, are contained in goat-skins, which, when not tanned, communicate an unpleasant taste to the wine. These *pellejos* or *borrachas* are the early Greek *ἀσπίς*, the Roman *uter*, French *outra*. They are used for liquids in Arabia, and in Persia are saturated with pitch. They are mentioned in Homer (*Od.* vi. 78, *Il.* iii. 247), and in Virgil's *Georg.* ii. 384. They were, however, introduced into the north of Spain by the Celts, who called them *Cupa* (whence perhaps *cuba*, *cuve*), (*Cæsar*, lib. viii. 34). In some out-of-the-way districts, the want of barrels causes the *cosecheros*, when the vintage is at hand, to throw the old wine away; and it is no *conte de voyageur*, that it often is used instead of water to mix with mortar. Since the spread of the phylloxera an enormous trade in red wines has sprung up with France to supply the demand for 'Bordeaux.'

There are many good recent Spanish publications upon the cultivation of the vine and the processes of wine manufacture. Vizetelly's 'Facts about Sherry' is a useful authority upon one section of the trade.

### History.

It would be foreign to the nature of this guide-book to enter into details respecting the history of Spain, which is suitably noticed in the local descriptions further on. We only subjoin, therefore, a concise *tableau* of the kings, to assist research.



## GOTHIC SPAIN.

Events.	A. D.	General History.	A. D.
The Wisigoths or W. Goths, Conquest of Spain by Ataulphus	414	Invasion of the Barbarians in Italy, Gaul, etc. . . . .	410-27
The <i>Alani</i> , under Gonderic, settle in N.E. . . . .	409		
The <i>Suavi</i> , under Hermanric, settle in the N.W. . . . .	409		
The <i>Vandals</i> , under Genserich, settle in S., pass to Africa, and thence to Rome. . . . .	409	Rome taken by Alaric . . . .	410
The Visigoths, who settled in the centre, absorbed the other races, and became sole undisturbed rulers of all Spain. Barcelona is at first the capital, and then Toledo. . . . .		The Heptarchy in Brittany . Fall of the Western Empire .	449 476

## CHRONOLOGY OF THE GOTHIC KINGS.

	A. D.		A. D.
Ataulfo . . . . .	414		
Sigerico . . . . .	416	Pope Boniface I. . . . .	418
Walía . . . . .	417		
Teodoredo . . . . .	419		
Turismundo . . . . .	451	Attila in Italy . . . . .	447
Teodorico . . . . .	454		
Eurico . . . . .	467		
Alarico . . . . .	483		
Gesaleico . . . . .	506	Death of Clovis in France . . . .	511
Amalarico . . . . .	511		
Teudis, or Theudio . . . . .	531	Code of Justinian . . . . .	533
Teudiselo . . . . .	548		
Agila . . . . .	550		
Atanagildo . . . . .	554		
Luva, or Liuva I . . . . .	567	Birth of Mahomet . . . . .	570
Leovigildo . . . . .	570		
Recaredo I. . . . .	587		
Liuva, or Leuva II. . . . .	601		
Witerico . . . . .	603		
Gundemaro . . . . .	610	Heraclius, Emperor of the East . .	610
Sisebuto . . . . .	612		
Recaredo II . . . . .	621		
Suintila . . . . .	621	Hijra of Mahomet . . . . .	622
Sisenando . . . . .	630		
Chintila . . . . .	636		
Tulga . . . . .	640		
Chindasuindo, or Chindasvinto . .	642		
Recesvinto . . . . .	649		
Wamba . . . . .	672		
Ervigio . . . . .	680		
Egica . . . . .	687		
Witiza . . . . .	701		
Roderik . . . . .	711	Pope Gregory II. . . . .	715
His death . . . . .	714		

Duration of the Gothic Empire in Spain, 300 years. The battle of Jerez, or of the Guadalete, A.D. 711, won by the Moors, puts an end to the Gothic rule.

## MOORISH SPAIN.

	A. D.	Christian Monarchies—Kings of Asturias and Leon.	Year of Access.
The Berbers' Arabs land at Gibraltar, under Tarik.	April 711	Pelayo . . . . .	718
The Moorish dynasties are usually divided into four periods:—		Favila . . . . .	737
1. 711 to 756—Spain was governed by the Khalifs of Damascus, under Amirs or Sheiks	..	Alfonso I., el Católico . . . . .	739
2. 756 to 1036—or Khalifate of Cordova, independent of Damascus. Seventeen Sultans, all of the Ummeyyah family	..	Fruela I. . . . .	757
3. 1036 to 1235—the dynasty of the Almohades, and Almora-vides, succeeded to the former, and the Khalifate of Cordova fell when that city was taken by St. Ferdinand, June 30, 1235	..	Aurelio . . . . .	768
4. Khalifate of Granada founded by Ibnu-l-Ahmar, 1238 to 1492, when the city surrendered to the Catholic kings	..	Silo . . . . .	774
		Mauregato . . . . .	783
		Bermudo I., el Diácono . . . . .	789
		Alfonso II., el Casto . . . . .	793
		Ramiro I. . . . .	842
		Ordoño I. . . . .	850
		Alfonso III., el Magno . . . . .	866
		Garcia . . . . .	910
		Ordoño II. . . . .	914
		Fruela II. . . . .	924
		Alfonso IV., el Monje . . . . .	925
		Ramiro II. . . . .	930
		Ordoño . . . . .	950
		Sancho I. . . . .	955

## CHRISTIAN MONARCHIES.

Spain—Kings of Asturias and Leon.	Year of Access.	France.	England.	Rome, etc.
Pelayo . . . . .	718			
Favila . . . . .	737	Defeat of the Moors at Poitiers (732).		
Alfonso (el Católico) . . . . .	739	Charlemagne (768)		
Fruela I. . . . .	757			
Aurelio . . . . .	768			
Silo . . . . .	774			
Mauregato . . . . .	783			
Bermudo I. (el Diácono) . . . . .	789			Haroun al Rashid (780) in the East.
Alfonso II. (el Casto) . . . . .	793			Khalifate of Cordova (756).
Ramiro I. . . . .	842	Charles the Bald (840).		
Ordoño I. . . . .	850		Egbert (800).	
Alfonso III. (el Magno) . . . . .	866		Alfred the Great (871).	
Garcia . . . . .	910			
Ordoño II. . . . .	914			Abdurham III., Khalif of Cordova (912).
Fruela II. . . . .	924			
Alfonso IV. (el Monje) . . . . .	925			

CHRISTIAN MONARCHIES—*Continued.*

Kingdom of Castile and Leon.	Year of Access.	France.	England.	Rome, etc.
Ramiro II. . . .	930			
Ordoño III. . . .	950			
Sancho I. . . .	955			
Ramiro III. . . .	967			
Bermudo II. . . .	982	Hugh Capet (987)	Ethelred II. (978)	Gregory V. (996).
Alfonso V. . . .	1002			
Bermudo III. . . .	1027	.. ..	.. ..	End of Khalifate of Cordova.
Dofia Sancha . . .	1037			
CASTILE AND LEON.				
Fernando I. and Dofia Sancha . . .	1037			
Sancho II. . . .	1065	Philip I.	William the Con- queror.	Pope Gregory VII.
Alfonso VI. . . .	1072	.. ..	.. ..	The first Crusade (1095).
Dofia Urraca . . .	1109			
Alfonso VII. (Em- perador) . . . .	1126	Louis VII.	Henry II.	Pope Adrian IV.
Sancho III. (el Des- eado) . . . .	1157			
Alfonso VIII. . . .	1158	.. ..	.. ..	Barbarossa.
Enrique I. . . .	1214	.. ..	.. ..	Fourth Crusade (1204)
Fernando II. . . .	1288	.. ..	Richard (Cœur de Lion).	
Alfonso IX. . . .	1230			
Dofia Berenguela . .	1244			
San Fernando III.	1252	St. Louis	Henry III.	Pope Innocent IV.
Alfonso X. (el Sabio)		.. ..	.. ..	Pope Boniface VIII.
Sancho IV. (el Bravo) . . . .	1295	.. ..	.. ..	Rudolph of Hapsburg (1273)
Fernando IV. (el Emplazado) . . .	1312			
Alfonso XI. . . .	1350	Philip VI.	Edward III.	Pope Benedict VI.
Pedro I. (el Cruel) .	1369	Jean II.	Edward III.	Rienzi (1347).
Enrique II. . . .	1379			Innocent VI.
Juan I. . . .	1390			
Enrique III. . . .	1407			
Juan II. . . .	1451	Louis XI.	.. ..	Taking of Constanti- nople by Mahomet II.—The Medici at Florence.
Enrique IV. (el Impotente) . . .	1474	.. ..	.. ..	Castile and Aragon united (1474)
Isabel la Católica . .	1504	Charles VIII.	Henry VII.	P. Innocent VIII.
Fernando V. . . .	1516	Francis I.	Henry VIII.	Leo X., Pope.
Juana (la Loca) . .	1555	.. ..	.. ..	Battle of Pavia (1525)
Philip I. . . .	1560	.. ..	.. ..	Luther (1517).
Charles I. of Spain and V. of Germany —Carlos Quinto . .	1558	Henry II.	Edward VI.	Paul III.
Philip II. . . .	1598	Charles IX.	Elizabeth.	St. Bartholomew's Day (1572).

## CHRISTIAN MONARCHIES—Continued.

Kingdom of Castile and Leon.	Year of Access.	France.	England.	Rome, etc.
Philip III. . . . .	1621	Louis XIV.	Charles I.	Pope Innocent X.
Philip IV. . . . .	1665			
Charles II. . . . .	1700			
Philip V. (abdic.) . . . .	1724	Louis XV.	Anne.	Pope Clement XI.
Luis I. . . . .	1724			
Philip V. . . . .	1746			
Fernando VI. . . . .	1759	Louis XVI.	George III.	Clement XIII.
Charles III. . . . .	1788			
Charles IV. (abdic.) . . . .	1808	Napoleon I.	William IV. Victoria.	Pius VII. Gregory XVI. Pius IX.
Fernando VII. . . . .	1833	Louis-Philippe.		
Isabel II. (Red.) . . . .	(1835)	Napoleon III.		
Provisional Government . . . .	1868	Republic.		Leo XIII.
Amadeo (abdic.) . . . .	1871			
Provisional Government . . . .	1873			
Alfonso XII. . . . .	1875			
Alfonso XIII. . . . .	1886			

*Spanish Chronology.*

The Roman date *era* (era) was in use in Spain until the 12th century. It began on December 25. To make it correspond with the Anno Domini, thirty-eight years must be added to the latter. The *New Style* was adopted in 1582; ten days must be added of the New Style to any day of accord to the Old Style. The Hijra of the Moors begins Friday, July 16, A.D. 622, era 660.

## PRINCIPAL MONASTIC ORDERS IN SPAIN.

Order.	Founders.	A. D.	Observations.
Augustines . . . . .	St. Augustine . . . .	350	In the reign of Philip III. there were upwards of 9000 convents, containing 60,000 monks, besides 988 nunneries. In the dioceses of Pamplona and Calahorra alone there were more than 20,000 monks and clergy. In Castile, the Church possessed 12 millions of fanegas of land, that produced 161 millions of reals (end of 17th century). The revenues of the Spanish Church in 1807 were about six millions sterling.
Benedictines . . . . .	St. Benedict . . . .	500	
Cartujos (Carthusians) . . . .	St. Bruno . . . . .	1086	
Franciscans . . . . .	St. Francis of Assise . . . .	1209	
Dominicans . . . . .	St. Domingo . . . .	1215	
Capuchins . . . . .	Mateo Baschi . . . .	1525	
Jesuits . . . . .	San Ignaciode Loyola . . . .	1540	
Hyeronomites . . . . .	Followed the rule of St. Jerome; four orders; that of Spain founded by Thomas of Sienna in . . . . .	1370	

*Books of Reference.*—The earliest records of Spanish history are found in general and local provincial chronicles. The period in which they were written, native prejudice, and pressure from without, render many of these sources not trustworthy. The first writers who deserve the name of historians are:—*Zurita, Morales, Mendoza, Siguensa, Ribadenegra, Zúñiga, Mariana, Sandoval, Herrera*, etc. Coloma, Melo, and Solis's works are all trustworthy and interesting, though wanting in investigation. The best modern works are those of *Prescott, Robertson, Denham, St. Hilaire, Lafuente, Gayangos, Castelar, Danvila, Dozy, Gachard, Cánovas del Castillo*.

### Language.

THE only remains of the language spoken in Spain at the dawn of history are probably to be found in the Basque (*Euskara*) still preserved in Vizcaya and Guipuzcoa, in the northern parts of Alava and Navarra, and in some portions of the adjacent French department of the Basses Pyrénées. The student may be referred to the works of Van Eys, Professor J. Vinson, and especially to those of the Prince L. L. Bonaparte, for information on this subject. The last and most complete grammar is in Spanish, by Don Arturo Campion, 'Gramática de los Cuatro Dialectos Literarios de la Lengua Euskara' (Tolosa, 1884). Besides the Basque, inscriptions and numerous legends on coins, as late, probably, as the 3d century A.D., in unknown characters, have been found almost throughout the Peninsula. The title 'Keltiberian' is often given to these, but they still await a decipherer. The subject is well worth the attention of the archæologist, as the interpretation may throw a flood of light on the early history of southern and western Europe.

After the Iberian and Keltiberian and Kelt, the Phœnician, Carthaginian, and Greek were the next foreign races whom we find on the soil of Spain. They have, however, left but few traces of their speech in the present language.

Far different was it with the succeeding people, the Romans, whose language is the foundation and material of the Spanish tongues. No country was more completely Latinised than Spain. No one of the Romance dialects keeps closer to the mother tongue. A few names of the Spanish writers of the silver age of Latinity will show how prevalent the language must have been in Spain, though the coins and inscriptions show that Keltiberian still lingered on beside it. Seneca, Lucan, Martial, Quintilian, and Florus were all Spaniards; so also were the best of the earliest Christian Latin poets, Prudentius and Juvenius. After the Romans, came the Barbarian tribes which broke up the empire. Of these the Vandals have left their name to (V) Andalusia; the Suevi held possession of Galicia and the north-west; while the Visigoths, who succeeded them, reigned from 416 to 711 A.D. over the greater part of Spain and south-eastern France. These have left far deeper marks in the laws and institutions of Spain than in the language. The so-called Gothic manuscripts, Gothic liturgies, Gothic architecture, are merely names applied to certain modes of writing, liturgies, and styles of architecture which are not really of Gothic origin at all; but the use of these terms has led to a great exaggeration in the work of the Goths in Spain. After their arrival, as before, the bulk of the nation remained linguistically and ethnologically Iberian, Kelt, and Roman. The con-

querors of the Visigoths, the Arabs, Berber tribes, and Moors, who ruled in the south from the eighth to the end of the fifteenth century, have had far greater influence on the language. A glance at any modern map will show how many geographical names, up to and occasionally even beyond the Ebro, are still Arabic. The glossaries of Dozy and Engelmann (Leyden, 1869) and of Eguilaz y Yanguas (Granada, 1886) will show how many Arabic or Oriental words were added by them to the Spanish vocabulary. This influence, however, has been only on the vocabulary and the speech; very slightly on the grammar. The Jews were numerous in Spain, even in Visigothic times or earlier; but no foreign race except the gypsies has since taken root in the Peninsula.

We may now take a brief survey of the dialects actually spoken in the Peninsula. For ordinary travellers these resolve themselves into two, the Spanish or Castilian, and the Portuguese. From the Pyrenees, in Aragon, in the centre, and throughout the whole of the south, the Spanish prevails. The Portuguese is spoken in Portugal; and the Galician or Gallegan, the language of Galicia, is merely a dialect of the Portuguese. The Basque, as said above, obtains only in *las provincias Vascongadas* and in Navarra. The Catalan, which is a dialect of the Provençal, is spoken in Cataluña, Valencia, Alicante, and the Balearic Isles. In addition to these, there are the patois, or Bable, of the Asturias; and slighter differences from the literary idiom occur in Leon, Aragon, and Andalucia. The Flamenco and the Germania must not be confused with the Romany, or true speech of the gypsies. The former, in the *Cantos Flamencos*, is simply the Andalusian dialect as spoken by the gypsies; the Germania is only thieves' slang.

Practically the tourist will need an acquaintance with Spanish and Portuguese only, in his wanderings through the Peninsula. Even among the Basques, it is much more rare to find a Basque in Spain who cannot understand Castilian than it is to find a French Basque who cannot understand French.

The grammar and the pronunciation of Spanish are comparatively easy. The guttural *j*, the *jota*, is difficult to an Englishman, but easy to a Scotch or Irishman; the written or printed *h* is not pronounced. The *ñ* produces the pronunciation of the *gn* of the French (*gagner*), and of the Italian *Spagna*. There are twenty-eight letters. The masculine article is *el*; feminine, *la*; neuter, *lo*; but for the sake of euphony *el* is always used before a vowel—as *el agua* (for *la agua*), *el azucar*, etc. The augmentatives are expressed by the final *azo*, *aza*; *on*, *ona*; *ote*, *ota*, added to the substantive: the diminutives by *ico*, *ica*; *illo*, *illa*; *ito*, *ita*; *uelo*, *uela*. The comparatives are—better, *mejor*; worse, *peor*; greater, *mayor*; lesser, *menor*, and *superior*, *inferior*. The adverbs *tan*, as much, *más*, more, *menos*, less, are very constantly used. The super-

latives end in *ísimo, ísima*; *errimo, errima*. The *s* is the usual sign of the plural. 'This' is *este*; 'that,' *ese*; 'that yonder,' *aquel*; with the feminines *esta, esa, aquella*. 'Mine' is *mío* (*el mío*, etc.); 'thine,' *tuyo* (*el tuyo*, etc.); 'yours,' *vuestro*, or, usually, *de Vsted*, which stands for the old *Vuestra Merced*, 'your worship,' written in abbreviation *Vd.* The accent is usually on the last or the penultimate syllable, and closely follows the Latin. In compounds, words, and inflexions Spanish has not the richness of some of the more northern tongues. The vocabulary, however, is very full, and it is long before a dictionary can be dispensed with in the study of the best authors. Still, for ordinary purposes, Spanish is easy of acquirement, and without some knowledge of it the greater part of the enjoyment of a tour will be lost. Grammars and methods abound; the best of the latter being those of Ollendorff and Del Mar, and the best grammars the 'Academia' and Salvá. In default of any of these, the following glossary may be of use:—

## GLOSSARY.

VERB 'HABER,'  
TO HAVE.*Indicative Present.*

Yo he	<i>I have</i>
Tu has (familiar)	<i>thou hast</i>
El (ella) ha	<i>he (or she) has</i>
Nosotros hemos	<i>we have</i>
Vosotros habeis	<i>you have</i>
Ellos han	<i>they have</i>

VERB 'TENER,'  
TO HAVE, OR POSSESS.*Indicative Present.*

Yo tengo	<i>I have</i>
Tu tienes	<i>thou hast</i>
El tiene	<i>he has</i>
Nosotros tene-	
mos	<i>we have</i>
Vosotros teneis	<i>you have</i>
(Usted tiene,	
usually used)	
Ellos tienen	<i>they have</i>

VERB 'SER,'  
TO BE.*Indicative Present.*

Yo soy	<i>I am</i>
Tu eres (familiar)	<i>thou art</i>
El (ó ella) es	<i>he (or she) is</i>
Nosotros somos	<i>we are</i>
Vosotros sois	<i>you are</i>
(more usually	
Ustedes son)	
Ellos (ó ellas) son	<i>they are</i>

N.B.—To have (possessive) is *Tener*. I have seen, *He visto*. I have a stick, *Tengo un baston*.

The other tenses are:—

<i>Pres. Imp.</i>	Yo habia; yo era	<i>Sub. Pres. Perf.</i>	Yo habia habido; yo
<i>Pres. Per.</i>	Yo hube; yo fué		haya sido
<i>Plusquamperf.</i>	Yo habia habido; yo	<i>Sub. Plusquamperf.</i>	Yo hubiera, habria, hubi-
	habia sido		ese, habido; do. do.
<i>Fut. Imp.</i>	Yo habré sido		do. sido
<i>Fut. Perf.</i>	Yo habré habido; yo	<i>Sub. Fut. Impf.</i>	Yo hubiere; yo fuere
	habré sido	<i>Sub. Segundo Perf.</i>	Yo hubiere habido; yo
<i>Imperative</i>	Haya yo; sea yo		hubiere sido
<i>Sub. Presf.</i>	Yo haya; yo sea	<i>Infin</i>	Haber; ser
<i>Sub. Presf. Imp</i>	Yo hubiera, habria, hubi-	<i>Infin. Perf.</i>	Haber habido, haber sido
	ese; fuera, seria, fuese	<i>Gerundio</i>	Habiendo; siendo

## DAYS.

Monday, *Lunes*  
Tuesday, *Martes*  
Wednesday, *Miércoles*  
Thursday, *Jueves*  
Friday, *Viernes*

Saturday, *Sábado*  
Sunday, *Domingo*  
A holiday, *día de fiesta*  
Fast-day, *día de ayuno*

Once a-day, *una vez al día*  
Each day, *cada día*  
To-day, *hoy*  
To-morrow, *mañana*  
Yesterday, *ayer*

## MONTHS.

ENERO	MAYO	SEPTIEMBRE	A year, <i>un año</i>
FEBRERO	JUNIO	OCTUBRE	A century, <i>un siglo</i>
MARZO	JULIO	NOVIEMBRE	A fortnight, <i>una quincena</i>
ABRIL	AGOSTO	DICIEMBRE	A week, <i>una semana</i>

## NUMBERS.

1, uno	8, ocho	14, catorce	20, veinte	60, sesenta
2, dos	9, nueve	15, quince	21, veinte-y-uno	60, setenta
3, tres	10, diez	16, diez-y-seis	(or veintinueve)	80, ochenta
4, cuatro	11, once	17, diez-y-siete	30, treinta	90, noventa
5, cinco	12, doce	18, diez-y-ocho	40, cuarenta	100, ciento
6, seis	13, trece	19, diez-y-nueve	50, cincuenta	1000, mil
7, siete				1,000,000, <i>un millon</i>

## FRACTIONS (LAS FRACCIONES).

Half, <i>la mitad</i>	Quarter, fourth, <i>el cuarto, la cuarta parte, etc.</i>	Treble, <i>el triple</i>
Third, <i>el tercio, la tercera parte</i>	Double, <i>el doble</i>	First, <i>el primero</i>
		Second, <i>el segundo</i>

## THE SEASONS (LAS ESTACIONES).

Spring, <i>la primavera</i>	Rain, <i>la lluvia</i>	Lightning, <i>el relámpago</i>
Summer, <i>el verano (or estío)</i>	Snow, <i>la nieve</i>	Storm, <i>la tempestad</i>
Autumn, <i>el otoño</i>	Dry, <i>seco</i>	It is going to rain, <i>va a llover</i>
Winter, <i>el invierno</i>	Mud, <i>el barro, lodo</i>	How cold it is! <i>¡qué frío hace!</i>
Cold, <i>el frío</i>	Dust, <i>el polvo</i>	Too hot, <i>demasiado caliente</i>
Heat, <i>el calor</i>	Thunder, <i>el trueno</i>	How warm! <i>¡qué calor!</i>

## TRAVELLING BY RAILWAY.

To travel, <i>viajar</i>	Booking-office, <i>un despacho de billetes</i>	A refreshment-room, <i>una fondita, buffet</i> (not Spanish, but used)
A railway, <i>un ferro carril</i>	How is this station called? <i>¿cómo se llama esta estación?</i>	To start, <i>marchar, salir</i>
A train, <i>un tren</i>	How long does the train stop here? <i>¿cuanto tiempo se detiene aquí el tren?</i>	To arrive, <i>llegar</i>
By the railway-omnibus, <i>por el omnibus del ferro carril</i>	A first-class carriage, <i>un coche de primera clase</i>	A porter, <i>un portador</i>
The luggage, <i>el equipage</i>		Do we change carriages here? <i>¿se cambia aquí de coche (or de tren)?</i>
How many (colis) parcels? <i>¿cuantos buultos?</i>		
A baggage-receipt, <i>un talon del equipage</i>		

## THE STEAMBOAT (EL VAPOR).

To embark, <i>embarcarse</i>	A boat, <i>una lancha</i>	The deck, <i>el puente</i>
To land, <i>desembarcar, ir a tierra</i>	A berth, <i>un camarote</i>	Sea-sickness, <i>el mareo</i>

## THE INN (LA FONDA).

The rooms, <i>los cuartos</i>	Bring the breakfast, <i>Traiga Vd. el almuerzo</i>	A sitting-room, <i>un gabinete</i>
A floor, <i>un piso, principal, segundo, bajo, etc.</i>	A clean towel, <i>una toalla limpia</i>	To call one up, <i>despertar</i>
A bed, <i>una cama</i>	To clean the shoes, <i>limpiar el calzado</i>	To rise early, <i>mañanear</i>
Are the sheets dry? <i>¿están secas las sábanas?</i>	A glass, <i>un vaso</i>	To light the fire, <i>encender fuego</i>
Clean, <i>limpio</i>	Hot water, <i>agua caliente</i>	A chimney, <i>una chimenea</i>
To brush the clothes, <i>sacudir la ropa, limpiar (to clean)</i>	Boiling water, <i>agua hirviendo</i>	A night-light, <i>una lamparilla</i>
Housemaid, <i>criada</i>	Wash-hand basin, <i>la cofaina (alfajaina)</i>	Oil, <i>el aceite</i>
Lady's-maid, <i>doncella</i>	A bottle of drinking-water, <i>una botella de agua para beber</i>	Waiter, <i>camarero</i>
Valet de chambre, <i>ayuda de cámara</i>	Chair, <i>la silla</i>	Soap, <i>el jabón</i>
Landlord, <i>el amo, el fondista</i>	Arm-chair, <i>la butaca, el sillón</i>	W. C., <i>el escusado</i>
The bill, <i>la cuenta</i>	A sofa, <i>un sofá</i>	Shut the door, <i>cierre Vd. la puerta</i>
How much? <i>¿cuanto?</i>		Call my maid, <i>llame Vd. a mi doncella</i>
		Bathing-house, <i>casa de baños</i>



## THE DINNER (LA COMIDA).

Let us have some dinner immediately, *Denos V.d. de comer en cuanto antes*  
 Dinner is ready, *está lista la comida*  
 Beef, *carne de vaca*  
 Boiled meat, *carne cocida*  
 Salt meat, *carne salada*  
 Roast, *asado*  
 Beer, *la cerveza*  
 Bottle, *la botella*  
 Biscuit, *un bizcocho*  
 Bacon, *el tocino*  
 Brandy, *el aguardiente, cognac*  
 Fresh butter, *la manteca fresca*  
 Cheese, *el queso*  
 A chicken, *una gallina un pollo*  
 A chop, *una chuleta*  
 A candle, *una vela*  
 Claret, *vino de Burdeos*  
 Vin ordinaire, *vino comun, de pasto*  
 To carve, *trinchar*

Coffee, *el café*  
 Chocolate, *el chocolate*  
 A cup of chocolate, *una jicara de chocolate*  
 A cup, *una taza*  
 The dessert, *los postres*  
 The dining-room, *el comedor*  
 A dish, *un plato*  
 Table d'hôte, *la mesa redonda*  
 Where is my cover? *dónde está mi cubierto?*  
 An egg, *un huevo*  
 A fresh egg, *un huevo fresco*  
 A fish, *el pescado*  
 A fork, *un tenedor*  
 Grapes, *las uvas*  
 Hare, *la liebre*  
 Ham, *el jamon*  
 A knife, *un cuchillo*  
 Lamb, *la ternera*  
 A lamp, *una lámpara*  
 A lemon, *un limon*  
 Liqueur, *el licor*  
 Meat, *la carne*  
 Cold meat, *carne fiambre*  
 Milk, *la leche*

Mineral water, *el agua mineral*  
 Mutton, *el carnero*  
 An omelet, *una tortilla*  
 Oysters, *las ostras*  
 Pastry, *pasteleria*  
 A cake, *un pastel*  
 A peach, *un abridor*  
 Potatoes, *las patatas—papas*  
 A plate, *un plato*  
 A large dish, *una fuente*  
 A rabbit, *un conejo*  
 A salad, *una ensalada*  
 To serve, *servir*  
 A spoon, *una cuchara*  
 A serviette, *una servilleta*  
 A tea-spoon, *una cucharita*  
 Sweet, *dulce*  
 A spoonful, *una cucharada*  
 Soup, *la sopa*  
 Sugar, *el azucar*  
 Supper, *la cena*  
 A tumbler, *un vaso*  
 A wine-glass, *una copa*  
 Vegetables, *las legumbres*  
 Water, *el agua*  
 Wine, *el vino*

## THE POST-OFFICE (EL CORREO).

The office, or bureau, *el despacho*  
 A letter, *una carta*  
 Are there any letters for me? *hay cartas para mí?*  
 Here is my name, *este es mi apellido*

Postage stamps, *sellos del correo*  
 Single letter, *una carta sencilla*  
 Where is the list? *dónde está la lista?*  
 Is the office closed? *está cerrado el despacho?*

Is it too heavy? *hay exceso de peso?*  
 Must this letter be prepaid? *hay que franquear esta carta?*  
 The postman, *el cartero*

## THE CUSTOM-HOUSE (LA ADUANA).

An employé, *un empleado, un vista*  
 Is the luggage examined here? *se registra aquí el equipaje?*  
 Clothes, *la ropa*  
 Worn, *usado*  
 For my own use, *para mi uso personal*  
 The tariff, *el reglamento*

The duty, *los derechos*  
 What must I pay? *cuanto hay que pagar?*  
 Contraband, *el contrabando*  
 The keys, *las llaves*  
 Shut the trunks, *cierre Usted las maletas*  
 A dressing-case, *un nécessaire* (not Spanish, but used)

A carpet-bag, *un saco de noche*  
 A box, *un baul, una caja*  
 A hat-box, *una sombrerera*  
 A very large box, *un mundo*  
 Linen, *ropa blanca*  
 To search, *visitar, registrar*  
 To plomber, *poner los plomos*

## DILIGENCE, POSTING, RIDING.

Stable, *la cuadra*  
 Horses and mules, *caballerías*  
 Post-house, *la parada*  
 Post-boy, *el postillon, delantero*  
 Driver, *el mayoral, conductor*  
 What is the name of this village? *como se llama este pueblo?*  
 Are we far? *estamos lejos?*  
 We are near, *estamos cerca*

The drag, *la plancha*  
 The muck-wheel, *el torno*  
 A wheel, *una rueda*  
 The pole, *la lanca*  
 A team of mules, *un tiro de mulas*  
 A saddle, *una silla*  
 A racing-saddle, *un galapalo*  
 Stirrups, *los estribos*  
 A whip, *un látigo*

Stop! *¡pare V.d.: alto!*  
 To stop, *parar*  
 To post, *correr la posta*  
 A pourboire, *una propina*  
 When shall we get to—? *cuando llegaremos a—?*  
 A bride, *una brida*  
 Is there any danger? *hay peligro?*  
 Forward, *adelante*  
 Take care, *tenge V.d. cuidado*

## LETTER-WRITING (PARA ESCRIBIR UNA CARTA).

A pen, <i>una pluma</i>	Envelopes, <i>los sobres</i>	<i>echar una carta en el correo</i>
A steel pen, <i>una pluma de acero</i>	Sealing-wax, <i>el lacre</i>	A letter-box, <i>un buzón</i>
Direction, <i>sobrescrito, señas</i>	A wafer, <i>una oblea</i>	Take this letter to the P.O., <i>lléve V'd. esta carta al correo</i>
Note-paper, <i>papel de cartas</i>	To put a letter into the P.O.,	

## A CAB (UN COCHE DE ALQUILER).

Drive me to—Street, No.—, <i>vaya Usted á la calle—, número—</i>	Stop here, <i>pare V'd. aquí</i>	What is the fare? <i>¿cuanto?</i>
Are you engaged? <i>está V'd. desocupado?</i>	Go farther, <i>vaya V'd. mas lejos</i>	It is too much, <i>es demasiado</i>
By the hour, <i>por hora</i>	Go back, <i>vuelva V'd.</i>	I shall not pay more, <i>no pagaré mas.</i>
	Go fast, <i>vaya V'd. de prisa</i>	Not engaged, <i>se alquila</i>
	Go slower, <i>vaya V'd. más despacio</i>	Coachman, <i>cochero</i>
	By the course, <i>por una carrera</i>	

## IN A TOWN (EN UNA CIUDAD).

Where is—? <i>donde está—?</i>	The magistrate, <i>el magistrado</i>	A street, <i>una calle</i>
The theatre, <i>el teatro</i>	The Mayor, <i>el alcalde</i>	A gendarme, <i>un guardia civil</i>
The bank, <i>el banco</i>	Which is the way to—? <i>por donde se va á—?</i>	A square, <i>una plaza</i>
Cab-stand, <i>la parada de coches de alquiler</i>	Turn to the right, <i>vuelva V'd. á la derecha</i>	I wish to see, <i>deseo ver, visitar</i>
The museum, gallery, <i>el museo</i>	Turn to the left, <i>vuelva V'd. á la izquierda</i>	I do not understand, <i>no comprendo</i>
The garden, <i>el jardín</i>	A policeman, <i>un agente de policía, un guindilla</i>	I do not speak Spanish, <i>no hablo Español</i>
The public walk, <i>el paseo</i>		I am an Englishman, <i>soy Inglés</i>
The palace, <i>el palacio</i>		

## THE WASHING (LAVAR).

The washerwoman, <i>la lavandera</i>	An upper-petticoat, <i>un guardapiés</i>	Stays, <i>el corse, la faja</i>
An apron, <i>un delantal</i>	A flannel waistcoat, <i>un chaleco interior, de flanela</i>	Stockings, <i>los calcetines, las medias</i>
A cap, <i>una gorra</i>	A napkin, <i>una toalla</i>	Washing, <i>lavar</i>
A collar, <i>un cuello</i>	A night-shirt, <i>una camisa de dormir</i>	Washing-bill, <i>la cuenta de la ropa limpia</i>
Cotton, <i>el algodón</i>	A pocket-handkerchief, <i>un pañuelo de la mano</i>	Let us count, <i>contemos</i>
A crinoline, <i>una mirinaque</i>	A neckerchief, <i>los pañuelos</i>	Bring the clean linen immediately, <i>traiga V'd. la ropa blanca en cuanto antes</i>
A cravat, <i>una corbata</i>	Sheets, <i>las sabanas</i>	The stains, <i>las manchas</i>
Dirty linen, <i>ropa sucia</i>	A shirt, <i>la camisa</i>	Starch, <i>el almidon</i>
Drawers, <i>los calzoncillos</i>		To iron, <i>planchar</i>
A dressing-gown, <i>una bata</i>		
An under-petticoat, <i>una enagua</i>		

PRONUNCIATION.—The following are the chief peculiarities:—*a* as *ah*; *e* as *a*, and sounded at the end of words; *i* as *ee*; *u* as *oo*; *ci* as *thi* (*tocino* *pron. totheeno*); *cu* as *qu* (*Cuenca*, *pron. Oenka*); *g* before *e* and *i* as *h* (*Gerona*, *pron. Herona*); *gu* as *w* (*Guadalquivir*, *pron. Wadalkever*); *h* is silent: *j* as *h* (*Jerez*, *pron. Harez*); *ll* as *li* (*Sevilla*, *pron. Seveelia*); *l* initial as *y* (*Llama*, *pron. Yahma*); *ñ* as *ni* (*Señor*, *pron. Sanior*); *qu* as *k* (*Quixote*, *pron. Kehoty*).

## VOCABULARY.

*A few useful Words and Expressions translated into Spanish for the use of Tourists.*

APPLE, <i>manzana</i>	Bedroom, <i>dormitorio</i>	Blue, <i>azul</i>
BACON, <i>tocino</i>	Beef, <i>carne de vaca</i>	Bolster, <i>cabecera</i>
Bath, <i>baño</i>	Beer, <i>cerveza</i>	Boots, <i>botas</i>
—Hot, <i>caliente</i>	Beer-shop, <i>taberna</i>	Bottle, <i>botella</i>
—Foot, <i>de pies</i>	Bill (account), <i>cuenta</i>	Braces, <i>tirantes</i>
Bed, <i>cama</i>	Book, <i>libro</i>	Brandy, <i>coñac</i>
	Black, <i>negro</i>	Bread, <i>pan</i>

Breakfast, *almuerzo*  
Bug, *chinche*  
Bunch of grapes, *racimo*  
Butter, *manteca*  
Button, *boton*

CAB, *coche de alquiler*  
Candle, *vela*  
Candlestick, *candelero*  
Carriage, *caruaje*  
Cauliflower, *coliflor*  
Cheap, *barato*  
Chamber-pot, *olla*  
Chambermaid, *criada*  
Change, *cambio*  
Cheese, *queso*  
Church, *iglesia*  
Claret, *vino de Burdeos*  
Clock, *reloj*  
Coat, *frac*  
Coat, frock, *levita*  
Cod, *bacalao*  
Coffee, *cafe*

— with milk, *con leche*

Comb, *peine*  
Cork, *corcho*  
Cork-screw, *tirabuzon*  
Counterpane or blanket,  
*manta*  
Cup, *taza*  
— small, *tasita*  
Custom-house, *aduana*  
Custom-house Officer, *adu-  
anero* or *vista*  
Cutlet, *chuleta*

DEAR, *caro*  
Dining-room, *comedor*  
Dirty, *sucio*  
Door, *puerta*  
Drawers (to wear), *calzoncillos*  
Drawers (chest of), *comoda*  
Drawing-room, *sala*  
Driver, *cochero*  
Duck, *pato*

EARLY, *temprano*  
Eating-house, *restaurant*  
Egg, *huevo*  
Egg, boiled, *huevo pasada per  
agua*

FISH, *pescado*  
Flea, *puiga*  
Flesh, *carne*  
Foot, *pie*  
Fore cabin, *segunda camara*  
Fork, *tenedor*  
Fowl, *ave*  
Fritters, *buñuelos*

GLASS (wine), *copa*  
Glass tumbler, *vaso*  
Gloves, *guantes*  
Goose, *ganso*  
Grape, *uva*  
Gravy, *salsa*  
Guard, *guarda*

HAIR, *pelo*  
Hairdresser, *peluquero*

Ham, *jamon*  
Hand, *mano*  
Handkerchief, *pañuelo*  
Hard, *duro*  
Hare, *liebre*  
Hat, *sombrero*  
Heat, *calor*  
Horse, *caballo*  
Hot, *caliente*

I, *Yo*  
Ice, *hielo*  
Ices, *helados*  
Iced water, *agua con hielo*  
Ink, *tinta*

KEY, *llave*  
Kidneys, *riñones*  
Knife, *cuchillo*

LAMP, *lampara*  
Landlord, *el amo*  
Late, *tarde*  
Laundress, *lavandera*  
Linen-draper, *novedades*  
Liver, *higado*  
Luggage, *equipaje*  
Luggage, articles of, *bultos*

MACKEREL, *maguere*  
Matches (lucifers), *fosforos*  
Melon (water), *sandia*  
Milk, *leche*  
Midnight, *medianoche*  
Milliner, *modista*  
Money, *plata*  
Morning, *mañana*  
Mustard, *mostaza*  
Mutton, *carne de carnero*

NAPKIN, *servilleta*  
Needle, *aguja*

OIL, *aceite*  
Oil (lamp), *aceite de quinqué*  
Oyster, *ostra*

PAPER, *papel*  
Partridge, *perdis*  
Pastry, *pasteleria*  
Pear, *pera*

Peas, *guisantes*  
Pen, *pluma*  
Pepper, *pimienta*  
Physic, *medicina*  
Pickles, *picles*  
Pie, *pastel*  
Pin, *alfiler*  
Pillow, *almohada*  
Plate, *plato*  
Plate (silver), *plata*  
Plated goods, *plaque*  
Pork, *cerdo*  
Porter, *cargador* or *mozo*  
Post-office, *buson*  
Post-office (general), *correo*  
Postage stamp, *sello*  
Postman, *cartero*  
Post-paid, *franqueado*  
Pound, *libra*

Potato, *patata*  
Poultry, *gallinas*  
Preserves, *conservas*

RAILWAY, *camino de hierro*  
Rat, *rata*  
Reading-room, *sala de lectura*  
Red, *colorado*  
Refreshment-room, *fonda*  
Roast, *asado*

SALMON, *salmon*  
Salt, *sal*  
Saucer, *platillo*  
Scissors, *tijeras*  
Sheets, *sábanas*  
Shirt, *camisa*  
Shop, *tienda*  
Sick, *enfermo*  
Slippers, *chinelas*  
Soap, *jabon*  
Socks, *botines*  
Soft, *blando*  
Sole (fish), *lenguado*  
Soup, *sopa*  
Spoon, *cuchara*  
Station (railway), *estacion*  
Steamboat, *vapor*  
Strawberries, *fresas*  
Street, *calle*  
Strings, *cordon*  
Sugar, *azucar*

TABLECLOTH, *cubierto*  
Tea, *te*  
Thread, *hilo*  
Ticket, *billete*  
Train, *tren*  
Train, express, *tren expres*  
Toast, *tostada*  
Tobacco, *tabaco*  
To-day, *hoy*  
To-morrow, *mañana*  
Towel, *toalla*  
Trousers, *pantalones*  
Turkey, *pavo*

UMBRELLA, *paraguas*

VEAL, *carne de ternero*

WAISTCOAT, *chaleco*  
Waiter, *mozo*  
Waiting-room, *sala de d. s  
canso*  
Washing, *ropa*  
Watch, *reloj*  
Water (hot) *agua caliente*  
Water for feet, *agua para los  
pies*  
Water-closet, *retrete*  
Wick, *mecha*  
White, *blanco*  
Wine, *vino*  
Wine-glass, *copa*

YELLOW, *amarillo*  
Yesterday, *ayer*  
You, *usted*

For the *plural* add *s* when the word ends with a vowel, and *es* when with a consonant.

## COMMON EXPRESSIONS AND QUESTIONS.

What, which? <i>que, cual?</i>	How? <i>como?</i>	How many? <i>cuantos?</i>
Where? <i>adonde?</i>	Why? <i>porque?</i>	How do you do? <i>como le va?</i>
Where is? <i>dónde está?</i>	That, <i>aquel</i>	Quite well, thank you, <i>muy bien para servir a usted</i>
When? <i>cundo?</i>	How much? <i>cuanto?</i>	Which is the way to? <i>por donde se va a?</i>
Will you? <i>quiere usted?</i>	Too dear, <i>demasiado caro</i>	First floor, <i>primer piso</i>
Have you? <i>tiene usted?</i>	Can you? <i>puede usted?</i>	Second floor, <i>segundo</i>
By here, <i>por aquí</i>	I want, <i>yo echo de menos</i> (miss)	Make haste, <i>de prisa</i>
By there, <i>por allá</i>	<i>yo necesito</i> (require)	
Are you? <i>está usted?</i>	<i>yo quiero</i> (desire)	

## Literature.

It is impossible to attempt in a Guide book a history of the literature of a country, nor will sensible readers look for it here. All that can be done is to name the masterpieces, to direct to the best sources of information about them, and to the booksellers where they may be most easily procured.

The earliest great literary works of Spain are the 'Poema,' the 'Crónicas' and 'Romanceros del Cid,' the 'Cantigas,' and 'Las Siete Partidas' of Alfonso the Wise. These may be well studied by those who wish to become acquainted with the earlier phases of the language. In addition to the 'Poema' Spain has only one Epic, the 'Araucana' of Ercilla. In lyric verse the 'Coplas' of Manrique are unrivalled at the date (1479); so, too, the tragi-comedy of 'La Celestina' (1480), in spite of its freedom, is far in advance of any drama in the literature of other nations, and is the first to show what modern comedy might become. In later dramatic literature Spain is very rich. Cervantes (though his dramas have been put into shade by the Quixote), Lope de Vega, Alarcon, Tirso de Molina, Calderon, and others are worthy of all study. The fame of Don Quixote is world-wide. Contemporary with Cervantes, Ginés Perez de Hita wrote the first modern historical novel, 'Las Guerras de Granada.' In another style the first part of 'Lazarillo de Tormés,' the *picaresque* novel attributed to Hurtado de Mendoza, is a masterpiece. Spain is rich in narratives of historical episodes, and especially in works relating to the conquest of the Americans; but there is no really good general history. For beauty of language and expression nothing can surpass the writings of the best mystics, on whatever side they wrote—Luis de Granada, Fray Luis de Leon, or the almost Protestant Juan de Valdés. Of all this ancient literature, a fuller account may be found in Ticknor's or Bouterwek's histories of Spanish literature, or even Sismondi's 'Literature of Southern Europe.'

The modern literature of Spain is far from scanty. In Poetry, Zorilla and Espronceda are excellent disciples of Byron and Scott; of living poets Nuñez de Arce is probably the best. The modern Drama is by no means so far behind the ancient as is commonly supposed.

The best pieces of Echegaray, and of Tamayo y Baus, of the Catalan dramatists, are well worth study. The historical school is still mainly occupied with the collection and study of authentic materials—a thing which has been possible only lately, since the throwing open of the archives of Simancas, of the Indies, and other great collections of documents. Foreigners have joined hands with Spaniards in this toil. Of Economic writers we may mention Colmeiro and Azcarate, whose works well repay careful reading, as also do the essays of Cánovas del Castillo. The Arabic and Hebrew writers on Spain are now zealously studied in the country. The Spanish Jews never forgot the tongue which they spoke in the Peninsula; and translations of the Old Testament and many curious works by these exiles have been published in Ferrara, Venice, Amsterdam, London, and Constantinople. In the Novel, which claims so large a space in modern literature, Spain has some really good writers; and the best of these works, unlike those of France, may be read by all. The romances of Fernan Caballero give rose-coloured pictures of Andalusian peasant life. In beauty of style Juan Valera approaches the Mystics, whom he professedly imitates; but he does not write for women only. Perez Galdós imitates Erckmann-Chatrian in his 'Episodios Nacionales.' José Selgas, whose novels are less known than they ought to be, deserves honourable mention. The 'Tales of Becquer' should be read by all who visit Seville or Toledo. Pereda's novels describe the province of Santander, his 'Sotileza' being the best; while the Señora Pardo Bazan does the same for Leon and Galicia. Alarcon's finest work, 'El Sombrero de tres Picos,' is a humorous version of a very old theme.

Rarities and first editions, original copies of the older literature, etc., can be procured almost as well in London as in Spain; for the secondhand booksellers, as a rule, know the full market values, and are not disposed to sell at a lower rate. There is no lack, however, of handy modern editions at rates to suit all purses. Spain is not, like France or England, possessed of only one great literary centre. She has two, if not three,—Madrid, Barcelona, and Seville. First and cheapest of these modern issues are the tiny but fairly printed volumes of the 'Biblioteca Universal,' at 2 reals, or 5d. each (Leganitos, 18, Madrid). In these are to be found a really good selection of the best Spanish authors of all time. Other excellent collections are those published by D. Cortezo and Co. of Barcelona, the 'Biblioteca Clásica Española' at 6 reals (2 francs) a volume, and the series 'Arte y Letras,' of more recent authors, at 12 reals, or 3 francs the volume. The same house also publish some good illustrated works. At Barcelona, too, is issued a series of rarer historical and theological works—'La Verdadera Ciencia Española' at 5 and 6 reals per volume. At a slightly higher price, 4 and 5 pesetas (francs) per volume, are the

nicely printed 'Coleccion de Escritores Castellanos,' published by Dubrull at Madrid, and the well-known 'Biblioteca de Autores Españoles' in 70 volumes, 4to, at about 10 pesetas per volume, published by Rivadeneyra. Of foreign editions we may mention the 'Coleccion de Autores Españoles,' by Brockhaus, Leipzig, at 3 marks per volume. Some cheap collections, mostly of Andalusian or Arabic authors, are published at Seville.

### Architecture.

SPAIN stands pre-eminent among nations for the number and importance of its religious, civil, and military edifices. It has been surpassed by no other country in this respect and equalled by very few, and even these—we mean Italy, Germany, and France—possess neither the same variety of styles nor yet the first-rate excellence of the examples of each. The different races that settled here in turn, whose sway lasted several centuries—the Romans, Goths, and Arabs—were all builders, all artists, each with their own peculiar style. Edifices were, besides, likely to be more numerous in this than in most other countries, in a land where quarries of beautiful soft and hard stone seemed to invite the builder's hand; where oak and pine forests abounded; where the glorious light of sun and stars give such relief to outlines, such depth to shadows, such brightness of tints to stone and marble; where the soft air, but rarely moistened, embalms the ruin and preserves the monument better and more generously than the hand of man; where rich mines exist everywhere, and yielded treasures to defray the expenses and materials to heighten the effect.

The architecture of Spain has been comparatively free from that foreign influence and fashion which in other countries have crippled native genius. It may be said to have seldom been imitative, or the result of adaptation and comparison. Foreign styles, no doubt, were implanted with new races in the rich soil of Spain; they grew luxuriously, but never lost the standard original type; and when it did at any period adopt new accessories, not general forms, the phase was native—that is, belonged to races predominating exclusively and for centuries in Spain. Although placed so near Italy and France, yet Spain stood for centuries a stranger to both. Hence that abrupt difference in art, which observers may remark between France and Spain as they cross the frontiers.

Spanish architecture during the middle ages was almost exclusively religious, palaces being little else than the chieftain's stronghold, and public edifices not required where the people were slaves; its history has been to a certain extent that also of the Spanish Church. The vicissitudes of the latter may be traced in the numberless edifices that

were erected ; the antagonism between the regular and secular clergy, and final supremacy of the latter, determining the early generalisation of cloistered conventual buildings, and the subsequent erection, in their stead, of parish churches and cathedrals—facts that influenced not a little the architects of these ages. The Church was an *imperium in imperio* ; the cathedrals were the centres of all the movement, the heart of the people. Within its precincts the *cortes* often assembled, the kings were christened, anointed, and buried. The mystical Autos, or Sacred Plays, were frequently performed. They were also museums of natural history, where stuffed animals of rare species were carefully preserved, beside specimens of precious marbles, corals, elephants' tusks, etc., sent as presents by Eastern princes or successful navigators. The greatest architects, painters, sculptors, were employed to erect and decorate them. The finest specimens of wood-carving, of iron and silversmiths' work, and glass, were to be sought for within their walls.

In Spain, therefore, the student of architecture has a great deal to see, to admire, and to learn ; and despite the neglect and vandalism which have strewn the land with ruins and injured many a peerless relic, the number of edifices extant is very considerable, and the state of preservation remarkable. The circle is extensive, comprising, as it does, so many periods and styles, from the vast proportions of the Roman ruins of Mérida and Murviedro ; the mysterious and gloomy Romano-Byzantine churches of Asturias ; the pomp of decoration, and lacelike ornamentation, never surpassed in Baghdad or Damascus, of the mosques and palaces of the Khalifs of Cordova, Seville, and Granada ; the boldness and sveltezza of the Tedesque (Gothic) cathedrals of Toledo, Leon, Seville, and Burgos ; the majestic Græco-Roman of the Escorial, to end with the artistic anarchy and absurd caprices of the churrigueresque in modern times. The *domestic architecture* has some very fine examples, mostly belonging to the 16th and 17th centuries. Their style is Moro-Italian in the South, and Gotho-plateresque in Aragon, Cataloña, etc. Seville, Zaragoza, Barcelona, Segovia, contain several excellent specimens.

The *castellated architecture* of Spain has not been as yet properly investigated. There are, nevertheless, very interesting remains of walls, fortifications, cubo-towers, military roads, barracks, magazines, etc., of the Roman, Arab, Gothic, and Castilian periods at Almería, Murviedro, Tarragona, the Leonese and Asturian cities, Seville, Granada, Segovia, etc. etc. They abound in Castile, as that very name evinces sufficiently ; and 'châteaux en Espagne,' likened to 'castles in the air,' was a saying which originated with the difficulties attending their capture.

We subjoin a short classification of Spanish architecture, including a list of the principal examples of each period and style, finishing with a list of the most celebrated architects, the date in which they flourished, and their most important works.

1. *Roman Period.*

This favourite Roman province was filled with splendid monuments, mostly dating from the reign of Octavianus to Sept. Severus. They have been ill treated by Goth and Arab. Spanish neglect and distaste for *yesterday* have done the rest. Excavations are rare, and undertaken without plan or funds. The medals and coins of that period are of great value, to complete what remains and reproduce what is no more.

*Examples.*—*Bridges* of Alcántara (the finest), of Mérida, Badajoz, Martorell, Tudela, Alconetar (near Coria); the *Aqueducts* of Segovia, Mérida, Tarragona, Carmona, Fuente Ovejuna; the *Military Roads* of Mérida to Cadiz, the *Via Lata* between Mérida and Salamanca, Aldea Nueva de Baños, Vinueso; the *Walls, Towers*, etc., of Coria, Lugo, Tarragona, Seville; *Triumphal Arches* of Mérida, Bara, Cabanes, Martorell, Torredembarra; the *Amphitheatres* of Mérida, Murviedro, Cartagena, Italica, Acinipo, Toledo. Besides the excavations in Salave Mines and *Pyramidal Towers* of Augustus, near El Padron, both in Asturias, Torres de Este (Prov. Coruña), the principal cities which antiquaries can make headquarters are—Mérida, Murviedro, Italica, Talavera la Vieja.

2. *Latin-Gothic Style, 4th to 8th Century.*

The Roman style, as altered by the Goths, and with the Byzantine modifications it already possessed when they adopted it. From conversion of Constantine, 323 to 714, or Invasion of Arabs. The type of the Romano-Byzantine and Asturian.

*Examples.*—But few, principally at Toledo. Sr. de Assas' excellent work on Toledo ('Album Artistico de Toledo') may be consulted and relied upon. The Arabic translations are by S. Gayangos.

3. *Asturian, 8th to 11th Century.*

A peculiar style usually classed as Gothic, but more truly 'Romane,' allied to the Romane of S. France. Apparently an independent development of the Gallo-Roman, as the true Romanesque was of the Byzantine. Its characteristics are the round arch, single (sometimes three) narrow naves, barrel or very early-pointed roofs, good foliage, and occasionally animal enrichment. The 'basilica' arrangement is common.

*Examples.*—Santa Maria de Naranco and San Miguel de Lino (Oviedo) of 9th century; San Salvador de Valdedios, Peñalba, of the 10th century; Santa Cristina de Leña, churches of Abamia, Barcena, etc., all in the province of Oviedo.

4. *Romano-Byzantine, or Byzantine (Romanesque), divided into 2 periods:*  
1st, 11th to 12th Century. Dawn; 2d, 12th to 13th—Its Acme.

In the 2d period the contact with the Arabs orientalised accessories



The pointed arch appears, and the transition to Gothic or Ogival is evident. It is always the original Latin forms, as modified in Asturias, but of superior art.

*Examples* of the 1st.—San Isidoro of Leon, San Daniel of Gerona, cathedral of Jaca, San Cucufate del Valles and San Pablo of Barcelona. Of the 2d.—San Juan de Amandi (Asturias); churches of Santiago, de Zamora, Veruela (Aragon); those that mark the transition to Gothic are—Cathedrals of Tarragona, Salamanca, Zamora, Colegiata of Toro, San Vicente at Avila. The Norman is evident in several churches of this period in N.W. and E. of Spain. This style, modified by the different races that introduced it from Byzantium and Italy, is called Saxon in England, Romanesque and Romane in France, Lombard in Italy, Teutonic in Germany, Norman, etc. We have called it Byzantine throughout this work, as this is the usual appellation in Spain and will facilitate research.

#### 5. Gothic, 13th to 16th Century.

It is called sometimes in Spain *Tedesco*, as thought to be of Germanic origin; was generalised mainly by St. Ferdinand and his queen, aided powerfully by French allied sovereigns, foreign bishops, and artists. It was not, nevertheless, a mere adoption of new and foreign forms, but a gradual combination with the Byzantine of the end of the 12th century. There is, however, little doubt that portions of the finest Gothic cathedrals in Spain are admirable copies of French churches. Is divided into three periods. 1st. (13th century) Transition, Dawn. 2d. The French Rayonnant (14th century), in all its purity, majesty, and originality. 3d. The Flamboyant, florid, orientalised (15th, and beginning of 16th century). Was rapidly adopted and successfully cultivated, the examples being among the most glorious in the world.

*Examples* of the 1st (13th century).—Earlier portions of cathedrals of Leon, Burgos; the cathedral of Cuenca, of Segorve, of Corio, of Badajoz, Santa Maria de la Antigua (at Valladolid). Of the 2d (14th century).—Cathedrals of Leon, Burgos, Toledo, Murcia, Barcelona, Gerona, Tortosa, Seu of Zaragoza, Oviedo. Of the 3d (15th to beginning of 16th century).—Cathedrals of Huesca, Segovia, Salamanca (*Nueva*), and the Cartuja of Miraflores; belfries of the Cathedrals of Burgos, Leon, Oviedo, Capilla del Condestable in the Cathedral of Burgos, etc.

#### 6. Revival or Plateresque, 16th Century.

The Italian Cinquecento (so called from the 16th century, when it sprung); the French Renaissance, introduced into Spain under the Catholic Kings. The constant communications and wars with Italy; the revival of learning, etc., aided very powerfully to its general adoption. It was called *estilo plateresco*, from its surface-ornamentation and ara-

besques, which were as carefully wrought as a chiselled piece of plate. It might almost be divided into Gotho-plateresque (beginning of 16th century) and Italian-plateresque (end of 16th, beginning of 17th).

*Examples.*—Hospital de Santa Cruz (Toledo), Colegio Mayor de Santa Cruz (Valladolid), transept of the cathedral of Cordova, ditto of the cathedral of Burgos, San Marcos at Leon, town-hall at Seville, Sacristia Mayor of the cathedral of Seville. Private houses and patios at Seville, Zaragoza, Barcelona, etc.

#### 7. *Græco-Roman, 16th and 17th Centuries.*

This pseudo-classical style, never entirely un-Gothicised in Spain, denuded of all ornamentation, pedantic, pagan, and cold, was generally adopted in the reigns of Charles V. and Philip II. The imitation was clumsy in general, out of keeping with the times and wants. There are, however, some exceptions which reveal genius, and are characterised by vast proportions and majesty.

*Examples.*—Palace of Charles V. at Granada; Escorial; palaces of Madrid, Aranjuez, La Granja; S. façade of Alcazar of Toledo; cathedrals of Granada, Valladolid. It is sometimes called *estilo de Herrera*, from this great architect's exclusive use of it.

The decline of art in Spain followed that of the monarchy. Borromini's school was followed, and the principles exaggerated. Rococo became the 'beau idéal,' and the so-called classic edifices were overloaded with gilding, plastered on wood, marble, and bronze, tortured into most ridiculous shapes. It was the faithful transcript of the age. Racine and Corneille's periwig—Romans dressed with ruffles and jabot. It may be defined the Gongorism of architecture, just as Gongora's poetry can be called literary churrigueresque—a name generally applied to designate this bad taste, as being that of José Churriguera, an otherwise able architect, who used and generalised it. V. Rodriguez, with others, endeavoured in vain to regenerate the style, and built several edifices that evince his good intentions. The examples are scattered all over Spain. Cathedral of El Pilar at Zaragoza; palace of San Telmo at Seville; and most of the churches of Madrid.

#### *Moorish Architecture.*

The fundamental elements belong to the Romano-Byzantine and Persian schools. Many, if not all, the principal characteristics are clearly defined in Scripture as already used in Palestine. The examples that are scattered in the breadth and length of the land, but more especially in the south, are of the highest order, and were never surpassed in the East, Sicily, or Africa.

The style first introduced partook somewhat of the Berber character.

was simple, soberly decorated, the basilica ground-plan of the Byzantine being adopted for mosques—great multiplicity of arches, baseless columns, being some of its features ; then, gradually advancing in splendour, it acquired more elegance and lightness at the cost of originality. Constant intercourse with Asia, and antagonistic hatred to the Christian, prevented mixtures with Gothic, with which its love of detail, minute ornamentation, etc., had more than one similarity ; and many of its accessories—stalactite ceilings, horseshoe arches, mosaic dados, etc.—were readily adopted by the victorious Christians, and the combinations of their own with it were called Muzarabic.

Moorish architecture may be divided into three periods and styles. 1st, Byzantine-Arabic ; 2d, Mauritan-Almohade ; 3d, Mudejar or Granadine.

*Examples.*—Of the 1st period (8th to 10th century), mosque of Cordova, remains of Medina Azzahra, near Cordova, walls of Ubeda, etc. Of the 2d (11th to 13th century), Giralda of Seville, chapel of Villaviciosa in the cathedral of Cordova, great hall in the Alcazar of Seville, remains of a great mosque in the cathedral of Seville, Sta. Maria la Blanca at Toledo. Of the 3d (13th to 15th century), Alcazar of Seville, Alhambra, Generalife, Cuarto Real (Granada), Transito at Toledo, Casa de Pilatos at Seville, etc.

#### A LIST OF THE MOST CELEBRATED SPANISH ARCHITECTS.

##### ROMANO-BYZANTINE.

- Tiada*. 802 (Æra, 840). Ch. del Salvador at Oviedo ; San Tirso.  
*Viviano*. 9th century. San Pedro de los Montes.  
*Gino*. 980. San Salvador de Baños.  
*Vitamben* (Pedro). 1065. San Isidoro, at Leon.  
*Guilberto Guitardo*. 1117. Cloisters of San Pablo del Campo, Barcelona.  
*Mateo* (Maestro). 1160. Portions of Cath., Santiago.  
*Sanchez* (Benito). Cath., Ciudad Rodrigo.  
*Cristobal* (Pedro). Gualterio (probably Waller). *Jordan*, etc.

##### GOthic.

##### XIII. AND XIV. CENTURIES.

- Perez* (Pedro). 1226. Early portions of Cath. of Toledo.  
*Salvat* (Pedro). 1309. Castle of Bellver.  
*Andrea* (Pedro). 1348. Works in Navarre.  
*Arias* (Lope). 1372. Alcazar of Ciudad Rodrigo.  
*Alfonso* (Rodrigo). 1390. Cath., Toledo.  
*Martinez* (Alfonso). 1386. Cath., Seville.  
*Fabra* (Layme). 1392. Cath., Barcelona.  
*Franch* (Juan). 1382. Cath., Valencia.

##### XV. CENTURY.

- Gomez* (Alvar). 1418. Cath., Toledo  
*Anequin de Egas* (Belgian). 1454. Cath., Toledo.

- Enrique de Egas* (his son). 1494. Cath., Toledo.  
*Garcia* (Pedro). 1421. Cath., Seville.  
*Norman* (Juan). 1462. Ditto.  
*Pedro de Toledo*. 1472. Ditto.  
*Simon* (Maestro). 1496. Ditto.  
*Juan Colonia*. 1442. Cath., Burgos.  
*Gumiel* (Pedro). 1492. Works at Alcalá de Henáres.

##### XVI. CENTURY.

- Hontañon* (Juan Gil). 1511. Cath., Salamanca.  
*Rohan* (Guillén de). Ob. 1431. Cath., Leon.  
*Gual* (Bartolomé). Ob. 1416. Cath., Barcelona.  
*Compte* (Pedro). Ob. 1486. Cath., Valencia.

##### REVIVAL AND PLATERESQUE.

- Al. Berruguete*. 1500. Sculpture more especially.  
*Martin de Gainsa*. 1555. Cas. Real. (Cath., Seville).  
*Diego Riaño*. 1530. Sc. Mayor. (Cath., Seville).  
*Covarrubias* (Alfonso). 1512-31. Works at Toledo.  
*Escovedo* (Fray Juan). 1481. Works at Segovia.  
*Ibarra* (Pedro de). 1521. Works at Salamanca.  
*Ruis* (Fernan). 1523. Works at Cordova.  
*Badajoz* (Juan de). 1512. San Marcos, Leon, etc.

A LIST OF THE MOST CELEBRATED SPANISH ARCHITECTS—*continued*.

*Borgoña* (Felipe *Vigarni*). 1525. Toledo, etc.  
*Blay* (Pedro). 1435. Works at Barcelona.  
*Valdehira* (Pedro de). 1525. Cath., Jaen.

## GRÆCO-ROMAN.

*Machuca* (Pedro). 1526. Palace of Charles V. of Granada.  
*Silos* (Diego). 1529. Cath., Granada and Malaga.  
*Villalpando* (Isid.). 1560. Divers works.  
*Toledo* (Juan de). 1563. Escorial.  
*Herrera* (Juan de). 1563. Escorial.  
*Vergara* (Juan Diego, Nicolas, and Martin de). 1568. Works at Seville and Toledo.

*Vega* (Luis and Gaspar de). 1568. Alcazar of Seville, etc.  
*Mora* (Francisco). 1596. Works at Segovia, Escorial, Madrid.  
*Monegro* (J. Ba.). 1580. Escorial, Alcazar of Toledo.  
*Jubara* (Felipe). 1725. Royal Palace, Madrid.  
*Rodriguez* (Ventura). 1750. Divers works.  
*Sabatini* (Francisco). 1760. Works at Madrid.

## CHURRIGUERESQUE.

*Churriguera*, Joaé. 1725.

The following Spanish terms, applied to different portions, etc., of churches, will be found useful :—

*Colegiata* often stands for cathedral, as well as *Iglesia Mayor*. They are generally dedicated to the Virgin Mary. A collegiate church is composed of dignitaries and canons, who celebrate divine service as in cathedrals.

*Fachadas*, *façades* ; *lonja*, a long platform which often surrounds the churches exteriorly, and which is ascended by steps or greees, *escalinata* or *gradas*. The font is *pila bautismal* ; *pila de agua bendita* is the stoup or font containing holy water.

*Coro* (choir) ; *trascoro*, the back to it, often profusely decorated ; the *respaldos del coro* are the lateral sides of it. The stalls are *sillas*, forming *silleria alta* or *baja*, as the case may be. The choristers' desks are called *atriles*, the lectern *facistol*. Transept (Crossing), *Crucero*.—Over it often rises a dome or lantern called *cimborio*, and from its shape, *media naranja*. The purclose or railings, *rejas*, are most remarkably executed, and deserve close inspection. The apse, *abside*, contains a *capilla mayor*, with the high altar, *altar mayor* ; the *reredos*, or screen rising from it, is called *retablo*. The latter are generally very magnificently gilt and sculptured. The right side of the altar—that is, the right of the celebrant looking from the altar—is called *lado del evangelio* ; the left is *lado de la epistola*. Most cathedrals have a parish church, *parroquia* (*cura parroco* is a parish priest), attached to them, and a *capilla real*, for the entombment of princes. The chapter is *el cabildo*. The *sagrario* is a special chapel, where the Holy of Holies is often placed, *de manifesto*, or displayed. The vestry is *la sacristia*, the sexton *el sacristan*. The relics, vestments, plate, etc., are kept in what is called *el relicario*. *Monaguillos* are the choir boys. *Misa Mayor*, High Mass. The belfry is *la torre*, *el campanario*.

The principal objects to see in a Spanish church are : the high altar, stalls in the choir, lateral chapels, the relics and vestments in the *sacristia*. Ask for the *sacristan*, and explain the object of your visit. In case of unwillingness, address yourself to any priest attached to the church. The fee may vary from a peseta to five francs. In a cathedral, the *Sacristan*

Mayor must be applied to. The hours to visit are from 8 A.M. to 12, and from 4 to 5½ P.M. The finest rejas are by T. Ba. Celma, 1600; Villalpando (Fco.), 1561; Cristobal Andino, 1540. The finest church plate, *custodias* (where the Host is kept on festivals), calices, or sacramental cups, etc., are by the Arfes of Valladolid, 1500; Becerril, 1534; Juan Ruiz, 1533, etc. The painted glass is among the most splendid in Europe, though not often met with, as it was not a Spanish art, but imported from France, Belgium, and Germany. It was practised by Spaniards in the middle of the 15th century. The earliest and finest examples date from 1418 to 1560, and are to be sought in the cathedrals of Toledo, Leon, Seville, Burgos, Barcelona, etc. The composition is usually simple, vigorously conceived, broadly executed; the forms following those of the sculpture, that served as models; the colouring very rich and deep. The ornamentation at its earliest period was treated conventionally, in later periods nature was more directly imitated; shades and shadows were introduced, and Moorish details mixed with the Gothic.

The principal *vidrieros*, or painters on glass, were:—

<i>Delfin</i> (Maese). 1418. Cath., Toledo.	<i>Micer Cristobal Aleman</i> . 1504. Cath., Seville. The finest in Spain.
<i>Sanvillana</i> (Juan de) } 1497. Cath., Avila.	<i>Maestro</i> (Enrique). 1478. Ditto.
<i>Valdivieso</i> (Juan de) }	<i>Gelandia</i> (Bernardo de). 1518. H. Chapel, Seville.
<i>Holanda</i> (Alberto de). 1520. Cath. Avila, Chapel.	<i>Arnao de Flandes</i> . 1525. Cath., Seville.
<i>Holanda</i> (Nicolas de), his son. 1535. Ditto.	<i>Vicente Memando</i> . 1560-69. Cath., Seville.
<i>Vasco de Troya</i> . 1503. Cath., Toledo.	One of the best painters.
<i>Cordova</i> (Gonzalo de). 1510-13. The best work in Cath., Toledo.	<i>Diego de Valdivieso</i> . 1562. Cath., Cuenca, etc. etc.
<i>Vergara</i> (Nicolas de). 1542, and his sons, Nicolas and Juan, 1574-90. Cath., Toledo.	

#### *List of Books of Reference on Spanish Architecture.*

1. 'Ensayo, Histórico sobre los diversos Generos de Arquitectura, etc., en España,' by José Caveda; Madrid, Saunague, 1848, 1 vol. Carefully written, more literary than critical.

2. 'Sumario de las Antigüedades Romanas en España,' by J. A. Cean Bermudez, 1 vol. fol.; Madrid, 1832. Very useful and reliable; the indexes well drawn up. This, with 'Ponz's Morales' and Carballo's works, and Florez's *España Sagrada*, etc., forms an indispensable collection to antiquaries. The works of Yepes, Argaiz, Sandoval, and Berganza may be also consulted.

3. 'Noticia de los Arquitectos y Arquitectura,' by J. A. C. Bermudez; 4 vols. 4to; Madrid, 1829. It is an improved edition of that written by Llaguno y Amírola, useful and reliable, but devoid of critical investigation, and written with that ignorance and indifference of the early styles which were current in his time.

4. 'España Artística y Monumental,' 3 fol. vols.; published at Paris; 1846, by Villamil. The drawings are the only important portion, and by Carderera, whose knowledge of Spanish art is well known. The work comprises only the Castiles.

5. 'Some Account of Gothic Architecture in Spain' by G. E. Street, London, J. Murray, 1865; most competently written by this the able author of *Brick and Marble Architecture in Italy*, and profusely illustrated. The author has omitted the Arch. of S. and S.W. of Spain. His judgment is somewhat biassed by too exclusive a preference for one or two styles.

6. 'Monumentos Arquitectónicos de España,' etc., published by the Spanish Government orders, Madrid 1859-68. This great work, most valuable and splendidly got up, is in course of publication. Want of method, and, it is to be expected, eventual want of funds, will make this, an otherwise most valuable work, comparatively a failure.

'Recuerdos y Bellezas de España,' in several vols., by Madrazo, Quadrado, etc. The drawings by Parcerisa. The text is generally indifferent. A volume for each province. 'Toledo Pinteresco' and 'Album Artistico de Toledo' (see Toledo) are valuable works on the Gothic, Romano-Byzantine, and Moorish remains in that city. The Moorish architecture can be fully studied in Owen Jones' 'Plans etc., of the Alhambra,' London, 1842. It is considered one of the most important and accurate works that has ever been written on Moorish art. 'The Alhambra Court in the Crystal Palace,' one vol. (6d.) 1854, is the substance of that able architect's larger work. '*Antigüedades Arabes*,' by Lozano, 4 vols. 1785, 2 editions; it has been copied by Murphy in his 'Arabian Antiquities,' London, 1816. 'Erinnerungen von Wilhelm von Gail,' Munich; magnificently got up. Upon Arabic architecture the 'Discurso' of Señor Riaño at the Academy of San Fernando, 16th May 1880 (Arriban, Madrid) will be found useful. The same author's 'The Industrial Arts of Spain' (London, Chapman and Hall) now embraces most of the provinces, and is well done. Didron's valuable 'Iconographie' will be of use to amateurs in explaining several passages that appear dimly in the stone pages of the early Romano-Byzantine and early Gothic, dead languages now with us. Mr. Fergusson's 'Ill. Handbook of Architecture' will prove useful. There are, besides, several minor works and papers: Mr. Waring's 'Architectural Studies in Burgos,' etc.; 'Sketches in Spain, from Nature, Art, and Life,' John Lomas, 1884, etc. A new work by Cortez of Barcelona, 'España: sus Monumentos y Artes,' is good.

### Paintings.

PAINTING has not followed in Spain the gradual growth that is noticeable elsewhere; its period was indeed most glorious, but resembled that of a meteor, and after a short reign of splendour, passed away, leaving no traces behind. Spanish art was never cultivated for its own sake, but as merely instrumental in illustrating the most striking subjects of religion. The early period of Spanish painting, if any distinct one can be traced, followed the character and fate of sculpture. As long as the church was truly *militant*, all these features that characterised the hostile rival religion of the Pagans were carefully proscribed. Moses, Mahomet, Luther, were all opposed to images of the Deity, and the early Council of Illiberis (near Granada), in its 36th Canon, says—'Placuit picturas in ecclesia esse non debere, ne quod colitur et adoratur in parietibus depingatur.' When, however, the church became *triumphant*, sculpture and painting were largely resorted to. Images of saints, and that of the Virgin more especially, were rapidly multiplied, and have to this day superseded that of God. Painting in its earlier period was strictly sculptural and conventional. It was used to decorate crypts, the

apse, with subjects from the Old Testament, and the ordinary ones of saints, the Creation of the World, Paradise, the Last Judgment, and Purgatory. The miniature painting in the missals, in the illuminated MSS., and on the stained glass, must have influenced its style and developed its resources. We think that early Byzantine painters were the first models that were copied from, and that Flemish and German painting was not without influence during the 14th and 15th centuries, and that from that period henceforth the elements were either completely national or borrowed from Italy. The principal period of Spanish painting is between the 16th and 17th centuries. The power and wealth of the enlightened churchmen that were its most munificent patrons, the prosperity of the monarchy at that time, the constant intercourse with Italy, the influence of the renaissance, and, not a little, the high favour that foreign artists enjoyed at the Courts of Charles V. and the Philips contributed most powerfully in creating emulation and raising the national schools to great eminence and repute. Artists were treated on the same footing as the haughty warriors, the aristocracy of blood. Art followed, as usual, the fate of the Empire, and declined when the sun of the House of Austria went down. Under the Bourbons, the French school was servilely copied, and has continued to be so to this day. The Royal Academy of San Fernando has produced no genius. There are yearly exhibitions, juries, prizes, and speeches, but few purchasers to encourage and reward the merit often displayed. Yet the land can boast of imperishable names ;—Moro, Coello, Juan de Juanes, Navarrete *El Mudo*, Ribera, Ribalta, Velazquez, Murillo, Zúbaran, Cano, Roelas, and Valdés Leal in the palmy days of its art life ; Goya, Fortuny, and Madrazo in the time of its decline.

On the 13th of June 1844, a royal decree established a central commission, 'de Monumentos Historicos y Artisticos del Reino.' The section for painting applied its labours to collecting the best pictures that had been overlooked by foreign dealers and amateurs at the suppression of convents and the time of civil war. About 4500 pictures, mostly rubbish, were collected, and formed the nucleus of the different Museos Provinciales that were established at several of the most important cities, the principal of which are those of Madrid, Seville, Valencia, and Valladolid. Besides these, the Royal Museo at Madrid, the Royal Palace there, and the pictures scattered in the noblemen's mansions in the metropolis, there are few important collections. Many of the finest Spanish pictures decorate the galleries of English noblemen, and others are to be seen in the Louvre.

Spanish painting differs widely in style from any other. Its characteristic is, we should say, naturalism, realism, in one sense of the word. It is characterised by monotony of subject, of handling, and of colouring. Spanish painters studied *man*, not nature, and of man only two types or varieties of the hero—viz. the martyr and the warrior ; but the former

almost exclusively. Home and rural scenes are generally wanting. Its productions bear the stamp of the solemn and ascetic spirit and heavy gloom that pervaded the cloister. The study of the treatment of Madonnas by Raphael, compared with that of the same subject by Murillo, will teach more than volumes; for while the latter in his images of Virgins 'raised a mortal to the skies,' the former always 'drew an angel down;' and most of the Spanish pictures of saints were portraits. This monotony of subjects, arising from want of imagination, as well as from the invariable nature of the demand, is clearly evidenced in the list of the pictures of any Spanish master. Zurbaran's Carthusians, Roelas' Jesuits, Murillo's Concepciones and Infant Deities, Ribera's Martyrdoms, Juanes' well-known Heads of Christ, and most others, excepting Velazquez, who was Italian in many things. Animal life they knew little of, though the few bodegones that exist reveal their proficiency in that line. Sea paintings were equally overlooked by painters born in a peninsula whose shores are so varied in aspect, so full of character, and picturesque. Landscape was treated only as an accessory, and seldom resorted to. Velazquez painted a few, but they are merely *views* intended as frames to groups. Iriarte (1620) who, Murillo said, was worthy of painting scenery in Paradise, was the only landscape painter, and he painted nature unnaturally; and in modern days, Villamil, though effective and improved by the study of Roberts, is stiff, pseudo-classical, and places nature always 'en scène.' The colouring is also monotonous, being that suggested by nature around; the blues are, of course, very beautiful, rich, deep, and luminous—those of the sky; the tawny red-burnt soil has indicated a similar colour; the greens, that only exist in Asturias, where there never was much art, are, consequently, poor and defective. In general they will, on close examination, appear greater draughtsmen than colourists. A quality of Spanish painters, never surpassed and seldom equalled even by the best Italian masters, lies in the cast of the draperies, for which the long and many-folded dresses of the monks, and the *capa* universally worn, were such good models. Mr. Schepeler thinks, however, that in this respect they never attained to the simplicity and dignity exemplified by the Italians in their draperies, and evinced even in the fantastic tubular folds of the German school. There are in Spanish pictures extraordinary life, truth to nature, a deep feeling of piety, and a simplicity and power that speak to the heart of the observer.

The composition is generally excellent and simple, though evincing carelessness in the handling of secondary figures, and failing in the few instances of large groups and complicated action. The background is deficient, the details most correct and minute. Such are, we think, the principal characteristics of Spanish painting. As commentators of Christian mythology, as portrait-painters, the Spanish masters stand unrivalled; and such glorious names as Velazquez, Murillo, Zúbaran, and Alfonso Cano are sufficient to assign to the schools of Spain the first rank after



those of Italy, and place them on a par with those of Germany, Flanders, and Holland. Spanish painting may be divided into three great schools, viz., Seville, Madrid, Valencia, which are in turn susceptible of subdivisions, such as Aragonese, Catalanian, Estremadura, etc. Their differences of style are not, however, clearly defined.

### *School of Valencia.*

*Juan de Juanes* (or *Joanes*), born at Fuente la Higuera (province of Valencia) in 1523 ; died at Bocairente, December 21, 1579. His real name was Macip ; he Latinised his Christian name according to the habit of the age. He studied at Rome, and was a pupil of Giulio Romano and Perin del Vaga. *Subjects*.—Saviour's Heads, Lives of the Saints. *Style*.—The founder of the school. He was one of the first to introduce the knowledge of Italian art into Spain, and was considered by some as Raphael's most successful imitator. Correct drawing, good modelling, power of expression ; his perspective falls rather short, but is exact to truth. His colouring is warm, golden, luminous ; his draperies elegantly folded ; the details, even the hair and beard, most delicately touched. His Christs and saints have all an expression of mystic inspiration, love, and tender softness. *Principal Works*.—These are at the Public Picture Galleries of Valencia ; also in the Cathedral, and the Church of San Nicolás ; at the Picture Gallery of Madrid a Last Supper, No. 755, and portrait of Castelv, No. 754. *N.B.*—He had a son, Juan Vicente Joanes, who imitated his father's style.

*Francisco Ribalta*, born at Castellon de la Plana (province of Valencia) 1551 ; died Jan. 14, 1628, at Valencia. He studied first at Valencia, then at Rome, under the Caracci. *Style*.—Imitated the Bolognese masters, and his style is after Sebastian del Piombo. His reds are those of the soil of the rich Huerta of Valencia ; fine attitudes, good composition, deep knowledge of anatomical drawing. *Principal Works*.—At the Picture Gallery at Valencia, at Corpus Christi College at Valencia, and Four Evangelists at the Picture Gallery of Madrid.

*Juan Ribalta* (his son), born 1579 ; died 1628. Pupil of his father, and painted so like him that it is next to impossible to detect the difference. Pictures by him may be seen at Valencia and Madrid Picture Gallery, and a Crucifixion at S. Miguel de los Reyes, at Valencia.

*Josè Ribera* (Il Spagnoletto), born at Játiva, January 12, 1588 ; died at Naples, 1656. Pupil of Ribalta. Studied principally in Italy under Caravaggio and the naturalists. *Style*.—Martyrdoms and Lives of the Saints. Adopted three styles—1. when he studied Caravaggio ; 2. when he imitated Correggio ; 3. more personal, greater expression in physical pain and moral beatitude, power of drawing, profound knowledge of anatomy. Great force of colour and effect. *Principal Works*.—At Madrid Picture Gallery, No 989, Martyrdom of St. Bartholomew ; 982, Jacob's Ladder ; 1004, Prometheus ; 986, a dead Christ. At Osuna, a

Crucifixion ; at Salamanca, a Concepcion and several others. His finest, a Pietà, is in San Martino at Naples.

*Jacinto Geronimo Espinosa*, born at Cocentaina (province of Valencia) 1600 ; died 1680 ; son of Rodriguez, also a painter, and pupil of Ribalta (Miguel Espinosa, his son). *Style*.—Excellence of drawing, well chosen and natural attitudes of his figures, power of chiaro-oscuro. He imitated the Caracci school. *Principal Pictures*.—At the Picture Gallery at Valencia and Madrid, where a Magdalen (No. 722), and Mocking of Christ (No 723), Transfiguration, and Death of St. Luis Beltran, are to be seen.

*Pedro Orrente*, born at Montealegre (province of Murcia) 1560 ; died at Toledo in 1644. *Style*.—Imitated Bassano successfully ; a good colourist ; painted principally cattle and Adorations of Shepherds. *Principal Works*.—At Picture Gallery, Valencia (five pictures), and at Picture Gallery, Madrid.

*Esteban March*, died 1660. He was pupil of Orrente. *N.B.*—A son of his, Miguel, also painted, and died at Valencia, 1670. *Style*.—Imitated Orrente and Bassano. His usual subjects battles and soldier-life ; his execution free and powerful. *Principal Works*.—At Valencia and Madrid, where is his Camp (No. 781)

*Pablo Pontons*, was a pupil of Orrente. His works only seen at Valencia.

*Zarriñena*.—Several painters of this name. Of inferior merit, and principally seen at Valencia.

#### *School of Toledo.*

*Fernan Gonzales* (1400).

*Juan Alfón* (1418). Painted several retablos at the Cathedral of Toledo.

*Pedro Berruguete*. Father of Alonzo, the great sculptor, and painter, and architect.

*Antonio del Rincon*, born at Guadalajara 1446. His works are few. Portraits of Ferdinand and Isabella, at Chapel de la Antigua, Cathedral of Granada. Some of the richness and transparency of the Venetian School.

*Fernando del Rincón*.—Son and pupil of former. No work known. He worked with Juan de Borgoña at the great retablo of the Cathedral of Toledo, and at Alcalá de Henares.

*Comontes*, born 1495 ; died 1529. Antonio and Iñigo, who were brothers, were both scholars of Ant. del Rincon. Iñigo painted the history of Pilate on the wall at the side of one of the doors of the cathedral of Toledo, etc. Francisco, also a painter, son of Iñigo (died 1565), was painter to the Chapter of Toledo in 1547.

*Luis Morales* (surnamed 'el Divino' as much from the subjects he treated as from the excellence of the execution), born at Badajoz 1509 ; died at Badajoz 1566. No picture of his earlier than 1546. *Style*.—Might be called the Spanish Perugino ; colouring warm and brilliant.

His pictures of Christ breathe the most sublime expression of self-sacrifice and resigned love ; hard in the outlines ; his modelling wants relief ; too minute in details, such as the hair and beard ; good anatomy, correct drawing, and the half-tints very well understood and rendered. *Principal Pictures.*—At Madrid Picture Gallery, which contains six specimens ; sacristy of church at Osuna : at Alcantara, over high altar of the church of the convent of the order ; at cathedral of Badajoz, and at parish church of Arroyo del Puerco, a village between Mérida and Placencia, where there are sixteen of the finest he ever painted.

*Blas del Prado*, born at Toledo 1497 ; died about 1593. Contemporary of the former, and said to have been a pupil of Berrugueta. *Works.*—Founding of the Church of Our Lady of Loretto, at Royal Academy, Madrid, and Picture Gallery, Madrid, No. 944.

*Sanchez-Cotan*, his pupil.—Painted illustrations of lives of Saints in cloisters of Carthusian convents (Granada, etc.)

*Luis de Carbajal*, or *Carabajal*, born at Toledo 1534 ; died about and after 1613. Painted with Blas del Prado at Toledo, at the Escorial, and the Pardo. A Magdalen by him is to be seen at the Madrid Picture Gallery.

*Domenico Theotocopuli* (El Greco), born in Greece, studied under Titian. He lived at Toledo in 1577, and died there 1625 ; also a good sculptor and architect. His son, Jorge Manuel Theotocopuli, was a sculptor and architect. *Style.*—At first imitated Titian successfully. The personal second style he adopted was extravagant in length, and often in composition ; his colouring ashen-grey ; it was marked by great affectation. His last manner, when he became mad, is simply absurd. *Principal Works.*—At sacristy of the cathedral of Toledo, Church of Sto. Tomé in same city, Burial of Count Orgaz (his masterpiece) ; at the Escorial ; and ten pictures at the Picture Gallery of Madrid.

*Juan Bautista Mayno*, born 1569 ; died at Madrid 1649. He was a pupil of El Greco, and was employed by the Chapter of Toledo. His works may be seen at Picture Gallery, Madrid. Imitated Veronese.

*Luis de Velasco.*—Resided at Toledo in 1564 ; died 1606. Three pictures in the cloisters of Cathedral of Toledo.

*Luis Tristan*, born near Toledo 1586 ; died 1640. The favourite pupil of El Greco. His principal works are at Toledo and in the parish church of Yepés.

#### *School of Seville.*

*Juan Sanchez de Castro.*—15th century ; a fresco in Church of San Julian, Seville (exec. 1484), and a Holy Family ; died about 1516.

*Pedro Sanchez.*—Worked in the cathedral of Seville ; died about 1462.

*Juan Nunez*, a pupil of Sanchez de Castro. A Virgin and Christ in Cuarto de los Subsídios, attached to cathedral of Seville.

*Luis de Vargas*, born at Seville 1502 ; died 1568 ; may be considered as the founder of the school of Seville ; went to Italy, where he remained twenty-eight years, and studied under Perin del Vaga, whose style he imitated. His earliest work at Seville is the altar-piece of chapel of the Nativity in the cathedral ; and perhaps his best *La Gamba*, or *Generation*, in the S. aisle of the same church.

*Pablo de Céspedes*, born at Cordova 1538 ; died 1625 ; in 1608 studied in Italy. Imitated Correggio, and was a great colourist. "The painters of the school of Seville learnt from him the fine tone of their flesh-tints." *Principal Works*.—Cathedral of Cordova, Chapter House and Contaduria Mayor of the Cathedral of Seville. His best pupils were Zambrano, Peñalosa, Contreras, Vela, Mohedano. Excelled in fruit-pieces.

*Alonso Vazquez*, born at Ronda ; died 1650. Worked with Mohedano in the convent of St. Francis, Seville ; also excelled in fruit-pieces.

*Pedro de Villegas Marmolejo*, born at Seville 1520 ; died 1597. Studied in Italy, and imitated the Florentine school. A *Visitacion* in cathedral, Seville.

*Juan de las Roelas*, born in 1558 or 60 ; died 1625. Studied at Venice with the pupils of Titian and Tintoretto. He was Zurbaran's master. *Style*.—His colouring is very fine and rich ; great softness of execution "No one ever painted the sleek grimalkin Jesuit like Roelas." Had great influence in the Seville school. *Principal Works*.—At Olivares (collegiate church), Cathedral of Seville, Hospital de la Caridad, Seville, Picture Gallery of Seville, University of Seville, Church of San Isidoro, Seville.

*Luis Fernandez*, lived during end of 16th century. He is known not by his pictures, but as the master of Juan del Castillo and his brother Augustin, also of Herrero and Pacheco.

*Juan del Castillo*, born at Seville 1584. He was the master of Alonso Cano, Pedro de Moya, and Murillo. Six fine specimens at the Picture Gallery, Madrid, and at the Museo, Seville.

*Agustin del Castillo*, brother of Juan del Castillo, and pupil of Fernandez. No works extant except an *Adoration of the Kings*, at the Cathedral of Cadiz.

*Antonio del Castillo*, the son of Juan del Castillo, and pupil of Zurbaran. He died, in 1667, from the effects of envy and annoyance caused by the sight of Murillo's pictures in the Cathedral of Seville.

*Francisco Pacheco*, born 1579 ; died 1654. The father-in-law and teacher of Velazquez, and a remarkable writer on painting. He was a pupil of Fernandez. *Style*.—Correct drawing, good and equal style, natural and noble attitudes of his figures ; he was intimately acquainted with all the effects of light and perspective. His colouring was somewhat hard and stony, and the execution often constrained. *Principal Pictures*.—Picture Gallery, Madrid, and at the Churches of San Sebastian and Santiago at Malá de Guadaira.

*Luis Pascual Gaudin*, a Carthusian monk · died 1621 : worked at

Seville. His 'Marriage of the Virgin' offended Pacheco's sense of propriety in the representation of holy personages, as he dressed the Virgin, without any mantle, in a Venetian petticoat, etc.

*Francisco Herrera (el Viejo, or the elder)*, born at Seville 1576; died 1656. A fellow-pupil of Pacheco at the school of Fernandez. He also engraved on copper, and painted frescoes. *Style*.—'Introduced into the school of Seville that bold and vigorous touch which was adopted by Velazquez.' His drawing is correct, his knowledge of anatomy and proportions of the human body remarkable; expression, symmetry in the groups, good and vigorous colouring, often laid on with an extraordinary *impasto*. *Principal Works*.—Picture of San Hermenegildo at the Picture Gallery, Seville, and a Last Judgment in the Church of San Bernardo, Seville.

*'Francisco Herrera (el Mozo)*, born 1622; died 1685; son of the former. (His elder brother, *Herrera el Rubio* (the fair), was also a painter, less known). He studied in Rome, and, like his elder brother, painted almost exclusively fish, and still-life pieces, and was called at Rome 'Il Spagnuolo degli pesci.' *Style*.—Imitated his father's style; surpassed him in the painting of flower-pieces and bodegones; inferior in his colouring, where the reddish half-tints predominate, and was well acquainted with the happiest effects of *chiaro-oscuro*. *Principal Pictures*.—Picture Gallery, Madrid, No. 744; Cupola of the Church of Atocha, Madrid; and Cupola of Choir of the Church of San Felipe el Real. *N.B.*—His uncle, Bartolomé, painted portraits at Seville.

*Alonso Cano*, born 1601 at Granada; died 1667. Studied under Pacheco and Juan del Castillo, and was also a great sculptor and an architect. *Style*.—It is doubtful whether he was not greater as a sculptor than as a painter. His manner is soft, rich, and pleasing, and he might be called the Spanish Correggio. His pencil was free and fertile, yet correct and natural; his colouring rich and fine, but a little smoky; the outlines consequently appear somewhat indistinct when one is close, though the detail and purity of the form may be seen at a certain distance from the picture. In the expression of his figures he was full of sentiment and tenderness, without being feeble or affected. The taste of his draperies and his forms in general pure. *Principal Works*.—Cathedral of Granada, Picture Gallery, Madrid (eight specimens), Church of Monte Sion, Seville, Cathedral of Seville, University of Seville, Church of Santiago, Malaga, Church of San Girus, Madrid.

*Pedro Atanasio Bocanegra*, born at Granada. Was a pupil of Cano, and studied also Pedro de Moya's style. Worked at the Cathedral of Granada, where see Virgin and San Bernardo, the Scourging at the Escorial, and Picture Gallery, Madrid.

*Sebastián de Llanos y Valdés*, lived in 1667. A pupil of Herrera el Viejo, and was killed by Cano in a duel. His works are very seldom found; they are very rich in colouring.

*Pedro de Moya*, born at Granada 1610; died 1666. Fellow-pupil of Alonso Cano and Murillo under Castillo. Principally imitated Van Dyck, whom he went to study in England in 1641. His successful imitation of this master is said to have exercised some influence on the style of Murillo.

*Francisco Zurbaran*, born at Fuentes de Cantos (Estremadura) 1598; died 1662. Was a pupil of Las Roelas. *Style*.—Most correct drawing; called the Spanish Caravaggio. Equal to Cano in reputation, not so tender but more vigorous; great loftiness of wonderful finish of the details in dress, and beauty and truth of the heads; generally severe in style, simple in composition; a peculiar pinky tone, especially in female cheeks. The prevalent use of rouge at that time influenced his eye, as it did that of Velazquez. *Principal Works*.—Picture Gallery, Seville, Cathedral of Seville. At the Picture Gallery, Madrid, there are fourteen specimens.

*Juan de Valdés Leal*, born at Cordova in 1630; died 1691. A pupil of Antonio del Castillo, and the rival, or rather adversary, of Murillo. *Style*.—Forced and violent attitudes, sombre and gloomy subjects, a vigorous and brilliant colouring, somewhat exaggerated, and tinted with violent and green tones. *Principal Works*.—La Caridad, Seville; Picture Gallery, Seville; Picture Gallery, Madrid, No. 1049.

*Bartolomé Esteban MURILLO*, born at Seville, January 1, 1616; died at Seville, April 3, 1682. Was a pupil of Castillo, never visited Italy, and began by imitating Roelas and Zurbaran. *Style*.—Has three recognised different manners:—1. The *frio*, or cold; 2. The *cálido*, or warm; 3. The *vaporoso*, or misty. In the first, 'the outline was decided, if not hard, and the tone of the shadows and the treatment of the lights remind us of Zurbaran or Caravaggio.' The second, which he adopted about 1648, is characterised by a softer outline and a more mellow colouring. His third style, which is the most characteristic of his works (though the painter preferred the second, or *cálido* himself), exhibits softness and vigour with the finest colouring. He now painted rather hastily, which produces a vaporous, hazy effect thrown over the whole—a sort of luminous veil. He was pre-eminent as a colourist. The colour of the flesh in contact with linen is very fine; and he has an object distinct from most of his countrymen, and 'aims at the general character of flesh when tinged with the glow of the sun. It is never minute or particular, but a general and poetical recollection of nature; and when successful it is of the same class, and, in no remote degree, an approach to Titian and Correggio.' (*Wilkie*.) His most successful works have for subjects the Virgin and Infant Deity. He was, therefore, called 'El pintor de los concepciones,' and the children and cherubs he painted, 'los niños de Murillo.' *Principal Works*.—His own favourite painting is St. Thomas giving Alms, at the Picture Gallery, Seville—he is better studied here than at Madrid;—Picture Gallery, Seville; Cathedral, ditto; La Caridad, ditto, and Picture Gallery, Madrid.

*Sebastian Gomez.* A pupil and the mulatto slave of Murillo.

*Pedro Nuñez de Villavicencio*, born at Seville 1635; died 1700. He was a pupil of Murillo, and was, with Tobar, the best pupil and imitator of the master's style, and their works are often mistaken as being by him. (See at the Picture Gallery, Madrid, No. 1119.)

*Francisco Meneses Ossorio*, died beginning of 18th century. Pupil of Murillo. He painted at Seville, and finished at Cadiz the picture his master was painting when he fell from the scaffold and soon after died.

*Juan Garzon*, died at Madrid in 1729. A pupil of Murillo.

*Ignacio de Iriarte*, born at Azcoitia 1620; died 1685. Pupil of Herrera el Viejo. Painted almost exclusively landscapes.

*Tobar*, born 1678; died 1758. Pupil of Fajardo and successful imitator of Murillo. Specimens at Chapel del Consuelo (Cathedral, Seville); two at Picture Gallery, Madrid.

#### *School of Madrid.*

May be also called of Castile, and is composed of painters from Salamanca, Burgos, Valladolid, Madrid.

*Gaspar Becerra*, born 1520 at Baeza; died 1570. Studied in Italy, and was made by Philip II., in 1563, his court-painter. Introduced with Berruguete the Italian taste in Spain. Most of his works have perished. A retablo in the Cathedral of Astorga; very Florentine style.

*Alfonso Sanchez Coello*, born, beginning of 16th century, near Valencia; died 1590. Was probably of Portuguese origin (Coelho); became a pupil of Antonio Moro, and studied in Italy. *Style*.—‘Was peculiarly distinguished in portraits. Great life and truth to nature.’ He enjoyed great distinction from Philip II. *Principal Works*.—At Picture Gallery, Madrid, eight fine pictures, all portraits, save a St. Catherine, painted on cork; Escorial.

*Juan Pantoja de la Cruz*, born at Madrid 1551; died at Madrid 1610. The best pupil of A. S. Coello. ‘These pictures, by Coello and Pantoja, of Infants and Infantas, bristling with the stiffness and formality of the old Spanish Court, independently of their merit as works of art, are in themselves most interesting.’ Several pictures, mostly portraits, in the Picture Gallery, Madrid.

*J. Fernandez Navarrete*, surnamed *El Mudo*, born at Logroño, 1526; died 1579. He studied in Italy, and worked in the Escorial. ‘One of his best is the Baptism of Christ at Madrid Picture Gallery, from the Escorial. A colourist of the Titian school.’

*Luis de Carbajal*, or *Carabajal*, born at Toledo 1534; died beginning of 17th century. Painted at the Escorial, Pardo, and Cathedral, Toledo, with Blas del Prado (1591). His Magdalen, a masterpiece, is in Madrid Picture Gallery (No. 675). He was named painter to Philip II.

*VELAZQUEZ (Don Diego Velazquez de Silva)*, born at Seville 1599;

died at Madrid 1660. Became a pupil of Herrera the Elder and Pacheco, and studied also in Italy. *Style*.—He first imitated Caravaggio and Ribera, of which the *Aguador de Sevilla*, now in Apsley House, and an *Adoration of Shepherds*, in the Louvre, are examples. He was essentially a 'naturalist.' He stands as a portrait-painter side by side with Vandyck and Titian. He often falls short of the elegance of the former, and he is inferior to the latter in brilliancy and colour; but the feeling and spirit of his subject are admirably conceived and executed. Every touch has meaning, and nothing is conventional. 'For handling no one surpasses him, but in colour Reynolds is much beyond him, and so is Murillo. In painting an intelligent portrait, Velazquez is nearly unrivalled; but where he attempts simple nature or sacred subjects he is far inferior to Murillo.' (*Wilkie*). *Principal Works*.—At the Madrid Gallery, his *Lanzas*, *Meninas*, and *Borrachos*; besides others in some noblemen's houses at Madrid.

*Pareja*, born 1606; died 1670. A pupil, and first the slave of Velazquez. The 'Call of St. Matthew,' by him, is at the Picture Gallery, Madrid.

*J. Bautista del Mazo*, born at Madrid 1630; died 1687; Velazquez's son-in-law, and his most successful pupil. His works may be seen at Madrid and the Escorial.

*Mateo Cerezo*, born at Burgos 1635; died 1675. A pupil of Carreño. Celebrated for his numerous pictures of the Immaculate Conception. Valladolid, Madrid (Chapel of Atocha).

*J. Carreño*, born at Avilés 1614; died 1685. Pupil of Las Cuevas. Worked at the Escorial and Royal Palace of Madrid.

*Claudio Coello*, died at Madrid 1693. A pupil of Rizzi and Carreño. His masterpiece is 'La Santa Forma,' at the Escorial. His genius was crippled by the prevalent bad taste of his times.

*Rizi (Francisco)*, born at Madrid 1608; died 1685. Pupil of Vincenzio Carducho. The Ricci, Carducci, Cajeci (Cajés), etc., were all of Italian descent, and their works are of no great merit.

*Palomino*, born at Bugalance 1653; died 1726. A pupil of Valdes Leal, but worked almost exclusively in Castile, Madrid, and Salamanca. Painted the cupola of sacristy of La Cartuja at Granada. More celebrated for his literary than artistic works. He was the author of 'El Museo Pictórico,' etc.

*Menendez (M. Jacinto)*, born at Oviedo 1679; died 1752. Studied in Italy, and was especially a miniature-painter. *Luis Menendez*, the son and pupil of the former, and his younger brother, *Francisco Antonio*, were also painters. Luis, born 1716; died 1780. There are thirty-eight paintings by him at the Madrid Picture Gallery.

*Goya*.—Painted a great deal at Madrid. Born 1746; died 1828. One of the few really original Spanish painters who struck out a new



path. Great imagination. 'Skilled as well in the management of colour and brush as in that of the burin, aquafortis, and the lithographic stone; his effects in scenes of common life are inimitable for their surprising truth and force.' Respecting this master see Friarte's '*Œuvre de Goya*.'

There are, besides the above, several so-called *Escuelas*, as, for example, that of Aragon, whose chief artists were—R. Torrente (died 1323); Guillen Fort, his pupil; Bonant de Ortiza (1437); Pedro de Aponte (1479), who studied in Italy under Ghirlandajo; F. Pelegret, who studied with P. Caravaggio; Domin Forment, the Cellini of Aragon; A. Golcovan (1588); Geronimo de Mora (1587); Ximenes (died 1666). Then, in the 18th century, the more inferior Artiga, Plano, Rabiella, Almor, Casanova, etc., ending with Martinez, Bayeu, and Goya, the best of whom belong more properly to the Madrid school, if there was any at that time. In Cataluña, the Viladomat, Baylon, Perramon, Cesilles, etc., have been said by native critics to constitute a school; but the fact is, that what is generally understood by that name hardly applies even to the group of painters that flourished at Seville, Toledo, Valencia, and Madrid.

*Books of Reference.*—Mr. Stirling's '*Annals of Spanish Painters*,' is the most important and accurate historical work upon Spanish painters. It has been translated into Spanish, with notes, by Maldonado Macanaz. It is based on Cean Bermudez's '*Diccionario*.'

Captain Cooke Widdrington's '*Spain in 1843*,' contains some useful information.

'*Les Musées d'Espagne*,' by L. Viardot (Paris, 1860, 3d ed.), was the first work that called the attention of foreign cognoscenti to Spanish pictures. The substance is based on Palomino and Cean Bermudez. The appreciations are considered most trustworthy, and we have transcribed many of them almost entirely.

'*Handbook of Painting*' by Sir Ed. Head, vol. ii., containing the Spanish and French schools; London, Murray, 1854. Most reliable for information, and with an account of the Spanish pictures out of Spain.

Passavant's '*Die Christliche Kunst in Spanien*,' 1853; Leipzig.

R. Cumberland's '*Anecdotes of Eminent Spanish Painters*,' 2 vols. 12mo; London, 1782. (Contains a catalogue of the pictures of the King of Spain in 1787.)

A. Palomino, '*Museo Pictórico y Escala Optica*,' 3 vols. fol.; Madrid, 1795-6-7. (An abridged edition published in London in 1744.) Somewhat inaccurate, but useful.

F. Pacheco, '*El Arte de la Pintura, su Antigüedad y Grandezas*,' Seville, 1649. Very scarce, and of great importance for the history of Spanish painting. The substance of much has passed into other works. He wrote a MS. '*Descripcion de Retratos Autenticos*,' etc.—a series of biographical sketches of the painters and literati who frequented his studio. The original MS. has been lost; a copy is, we believe, in the hands of the Sevillian poet, Señor D. I. Maria Bueno.

Felipe de Guevara, '*Comentarios de la Pintura*' (published by Ponz). Madrid, 1788.

*Cean Bermudez*, 'Diccionario Histórico de los mas ilustres Profesores de las Bellas Artes en España,' 6 vols. 12mo; Madrid, 1800. This work is now being supplemented by a series of papers by the Conde de Viñaza in the *Revista de Ciencias Históricas*, Barcelona, 1888.

Consult, also, Madrazo's Catalogue of the Madrid Museo (two vols.), and, for the Aragonese school, Miñano's 'Diccionario Geografico,' which contains a paper on it by Cean Bermudez.

### Sculpture.

SPANISH sculpture has been overlooked by most tourists, but deserves their attention. The Spanish sculptor, until the reign of Charles V., was deprived by law of the study of anatomy, as the Church forbade dissection. The indifference evinced by all towards the Roman remains of art contributed also to paralyse the progress of sculpture. Besides, nudity was supposed to be indecent, and accordingly prohibited, although 'rien n'habille comme le nu,' said Voltaire. Sculpture would, indeed, never have existed had not the notion of bodily representations of the heroes and events of sacred history prevailed, which called it into existence. Painted sculpture, a peculiarity of Spanish art, always prevailed over the simple marble, ghost-like statuary. The statues were to be as like to life as possible, whence they were clothed often with stuffs; the beards, hair, eyelashes, sometimes were real. They are not thus wanting in effect; more effective, indeed, in the churches, upon the altars for which they were intended, than the cold, monotonous marble would have been, for they are in keeping here with all the rest around them,—the warm rich varied tints of the painted glass, the heavy gilt and painted railings, the many-coloured pavement, the draperies and pictures.

These statues and sacred groups once removed from their appointed station must naturally appear, what they really are, *out of place*; 'Les hommes,' says La Rochefoucault, 'sont comme les statues, pour les juger il faut des voir en place.' On the altars they should have been left, for that was their place. Spanish sculpture exerted itself principally in the magnificently carved and *estofado* (gilt) *retablos*, usually filled up with series of basso-relievo scenes from Scripture, the Virgin's life, or that of the tutelar patron of the *lugar*; groups in the Trascoro and Trasaltar, besides single statues of saints with their attributes in the chapels dedicated to them. Alto-relievo medallions over doors, statues (never painted) in niches, recumbent or kneeling effigies on tombs, etc., were also objects of the sculptor's chisel that deserve attention. The carved sillerias or stalls in the choirs are among the finest in the world. Sculpture here, as elsewhere, in some degree, has followed the gradations of architecture and painting. In the dark ages art disappeared through the oblivion of classical principles, and during the Byzantine and early Gothic periods sculpture in Spain was rude, symbolical, and conventional. The most brilliant period was the 16th century, when the study of Italian models, and a growing gusto for the Revival, introduced new ideas and created

emulation. Towards the end of the 17th century art became bastardised, and followed the precepts of the bad taste prevalent at that period, and in the present day sculpture may be safely said not to exist in Spain. In the 16th century its character was very peculiar, the life-like appearance of groups and statues was most startling; the vigour, breadth, and expression are usually very remarkable; the composition, especially of groups, freely conceived and generally well carried out; the execution of details very exquisite, the attitudes theatrical and exaggerated. The general characteristic is *action*, which the impassioned, fiery Southerners like and understand better than *repose*, a more difficult and intimately æsthetic sentiment. The greatest sculptors have been *Leon Leoni*, and his son *Pompeyo Leoni*, natives of Italy, whose gilt-bronze statues at the Escorial and Valladolid are among the finest of their kind; *Alfonso Berruguete*, the Spanish Benvenuto Cellini; *Becerra*, who was a great anatomist, and even made the designs for an anatomical work published at Rome, 1554, the text by Dr. J. de Valverde, and executed two anatomical statues (Cean Bermudez considers him as the first of Spanish sculptors; his masterpieces are La Virgen de la Soledad, and a grand retablo in the Cathedral of Astorga, etc.); the fiery and grandiose *Juan de Juni*, the Michael Angelo of Spain; *Gregorio Hernandez*, whose style is so elevated, graceful, and refined; *Montañes*, surnamed the Phidias of Seville, all grace, exquisite delicacy, and tenderness; *Alfonso Cano*, his pupil, whose works exhibit much of his master's taste and elegance, combined with originality, expression, and excellent careful modelling.

Sculpture in Spain was seldom considered otherwise than as an accessory to architecture. It became the tongue of edifices, which the unlettered could read, 'Libri idiotarum,' all symbolical, and whose earlier impotency has been sometimes defined as conventional. The examples are scattered all over Spain, in churches, ruinous convents, noblemen's houses, and some museums; in that of Valladolid there is the best collection; and it is in that city and Seville and Toledo that Spanish sculpture has to be principally studied.

List of the principal Spanish sculptors, with the period of their death, or that when they flourished:—

Mateo, el Maestro, 1188  
 Aleman, Juan, 1460  
 Dancart, el Maestro, 1495  
 Florentin, Miguel, 1510  
 Bartolomé, el Maestro, 1520  
 Forment, Damian, 1525  
 Valdelvira, Pedro, 1540  
 Copin, Diego and Miguel, 1540  
 Berruguete, Alfonso, 1545  
 Tordesillas, Gaspar, 1545  
 Machuca, Pedro, 1545  
 Xamete (Hamméd) 1550  
 Leoni, Leon, 1555  
 Villapando, Franco, 1561  
 Siloe, Diego de, 1562

Tudelilla, 1566  
 Morel, Bart., 1566  
 Becerra, Gaspar, 1566  
 Ancheta, Miguel de, 1575  
 Juni, Juan de, 1585  
 Jordan, Estbau, 1590  
 Leoni, Pompeyo, 1605 (a Florentine)  
 Hernandez, Gregorio, 1635  
 Pereyra, Manuel, 1545  
 Montañes, Juan M. Z., 1645  
 Cano, Alfonso, 1650  
 Roldan, Pedro, 1650  
 Tomé, Narciso, and Simon Gavilan Tomé,  
 1738

Terra-cotta we have omitted mentioning, as foreign, in one sense, to our subject. There are, however, several excellent specimens in churches, over portals in cathedrals (Seville), and the spirited, freely-modelled, coloured groups and statuettes of bull-fighting subjects at Malaga.

*Books of Reference.*—We know of no Spanish works on iconography. Those of our readers who are curious of deciphering the now dead language expressed by sculpture in the early churches may consult Didron's '*Manuel d'Iconographie Chrétienne*,' and the Abbé Crosnier's work on the same subject. A translation of the former, with valuable additions by Miss Stokes, has been published by Bell and Sons, London, 1886. Most of the early sculptors, until perhaps the beginning of the 14th century, were also and especially architects, and belonged to monasteries, where men lost all individuality. Cean Bermudez's '*Diccionario*' may be consulted.

### Porcelain.

PORCELAIN amateurs cannot look upon Spain without interest, as it has contributed a generous share to the potter's art. Such names as Majolica, Buen Retiro, and Moorish Azulejos, are sufficient to awaken their sympathies and excite their zeal.

The Carthaginian pottery, which principally flourished at Saguntum (now Murviedro, see *Valencia*), was very celebrated in the time of the Romans, and produced the '*Calices Saguntini*' of Martial (xiv. 108), that were of that beautiful jasper-red, which Pliny mentions, in the manufacture of which, he adds, 1200 workmen were employed. (*Vide* Pliny, *Hist. Nat.*, lib. xxxv. c. 12.)

Fragments are still found here (beware of the usual impositions practised on credulous travellers), and exhibit great elegance of design, being most Oriental in the outline. The Condé de Lumière's work, '*Barros Saguntinos*,' with prints (*Valencia*, Orga, 1779, 8vo.), throws some light on the subject; but the names of the manufacturers, etc., are all unknown, for, alas!—

True fame, like *porc'lain* earth, for years must lay  
Buried and mix'd with elemental clay.—HART.

We know the Phœnicians excelled in the manufacture of earthenware cups, chalices, the *ποτήριον* of the Greeks, which, in the middle ages, were all made after the Greek and Roman models. The Romans did not neglect the manufactures of Spanish pottery, but the Mohammedans raised it to a high degree of excellence by the introduction of the general use of tiles of enamelled earthenware, called azulejos, from the Arabic '*Zuleija*, *zuleich*,' a varnished tile. They are of Persian origin (the lazurad blue). We do not think that the early Moors knew them, and there are few vestiges of these tiles in the Mosque of Cordova; those that exist must have been posterior to the 10th century. In the *Mihrab* (Mosque of Cordova), the enamelled vitreous mosaics, the finest

of their kind in Europe, were a Byzantine produce, the Greek *ψηφιδες*, and Arabic *Fsefysâh*, or *Sofeysafâh*. The Alhambra tiles are among the finest in the world. The Moorish buildings at Seville and Toledo were also adorned with this style of decorative pottery.

The sun-dried bricks made in Spain, an Arab importation, are called *adobe*, mud-wall, *Cob*.

The Spaniards learned the art of tile-pottery from the more refined Easterns, and became very proficient. As examples, we may mention the *Dados* in the Casa de Pilatos at Seville, the Portal de las Monjas de Sta. Paula, the cinquecento azulejos found here and there in the Alcazar of Seville, the azulejo picture in the chapel at this Alcazar, put up by Isabella the Catholic; the fine azulejo pictures in the principal façade of the Hospital de la Caridad, after designs by Murillo (Seville), at Barcelona, Convent de la Merced, cinquecento *Dados*, representing the victories of Jayme I. of Aragon, portion of exterior of La Seu at Zaragoza, etc.

This charming fashion fell off in the 17th century, but the manufacture of them still continues to prosper in Spain, at Manises, near Valencia, and at Seville, and considerable importation takes place from Morocco. They are used in courts, passages, gardens, bath-rooms. They are seen in butchers' shops, fishmongers' stalls, etc.; but they deserve all the attention of architects and men of taste. From the progress that porcelain-painting has made, which has great analogy with enamel-painting, the processes used at Limoges, the superior means disposed of now, of making the tiles of almost any size and thinness, they might be in many cases a substitute for cold, meaningless, heavy stone; superior to frescoes, that do not generally last in the open air, and preferable to bricks; they adapt themselves to all climates. Ceramic decoration for the exteriors of buildings ought to be developed, and when applied soberly, and with intelligence, will not be found, we think, foreign to dignity and repose.

'Nunca harás casa con azulejos,' shows, however, that this decoration is attended with expense. They are of a pale clay, backed, squeezed into moulds, glazed on the surface with a white opaque enamel, upon which designs are executed in colours. The Moorish tiles were painted; the Spanish ones are generally stamped. The usual tints of the earliest were blue or brown. The secondary colours, purple, green, and orange, were also used. About the 15th century, whites and yellows were the fashion, and in the beginning of the 17th century, yellow, almost exclusively. But these tiles were not the only production of Moorish pottery. The jars (*jarras*) and the water-coolers (*alcarazas*), all Oriental in shape, were elaborately ornamented. These porous clay drinking-vessels, from Al-Karazah, are of course a Moorish importation, and differ little from the Egyptian *bardachs* made at Khermeh. The Arabs' early *sooleh*, which hold and keep the water so well, were the prototypes of the *botijo*.

Martial's *Trulla* (xiv. 106 ; iv. 46), who mentions all the particulars of those made at Saguntum ; they are very like the Cenobic *ovaria*. They were probably introduced by the Phœnicians, and were made in Seville as early as 304 A.D. They are generally placed on *tallas*, or stands, and kept cool by being covered with linen. The most characteristic are made at *Andujar*. They are of different colours—yellow, brown, and white.

Of Moorish ceramic art, the beautiful and celebrated vase at the Alhambra is a good specimen ; it dates about 1320 ; the companion of it was broken, and the fragments carried away by a French lady connoisseur. There is a copy at Sèvres. The Hispano-Arabic pottery flourished till the beginning of the 17th century, the period of the final expulsion of the Moors ; its influence has been permanent. To this day all earthenware pots and vases are of Moorish form. The *cántaros* and *botijas* of that particular peculiarly-scented *búcaro* clay, the Gargantua-like *Tinajas*, where the wine and oil are kept, the alcarrazas of Valentia, *casuelas*, etc., at Elche, are all of Eastern, very early forms.

Besides, the Moors' pottery is considered to be the prototype of the Italian Majolica. The Hispano-Arabic pottery has been divided into three classes. 1st. Of the transition period between strictly Moorish and Spanish, a yellow ground with lusted-reddish ornaments, flowers, and birds. 2d. Of 13th to 14th century, generally ornamented with shields of Castile, Leon, Aragon, of a uniform golden yellow tone. 3d. 14th to end of 15th century, with patterns in coloured enamel, with golden yellow ornaments, escutcheons, foliage, cyphers, sometimes animals. This is thought by Mr. Marryat to be the style copied by Italian artists in the 16th century. 'Spain had the priority over Italy in the manufacture of enamelled pottery' (*Marryat*). The Moorish pottery passed from Valencia to Majorca, whence *Majolica*, and finally to Pisa and Pesaro. This seems undeniable from all that the highest authorities have stated (Scaliger, Fabio Ferrari, etc.), but no doubt the ground had been well prepared by the Sicilian Saracens (A.D. 827), who decorated the mosque at Palermo. The clay that was used in the manufacture of Majolica ware is found in Majorca at Puigpuñent and at Estellenchs.

On the succession of the House of Bourbon, French pottery was introduced and imitated, and the Granja Porcelain Factory, an appendage to the Fabrica de Cristales, was established in 1688 by the French Thevart, and enlarged by Charles III. But a more important one was established by this latter sovereign at Madrid, in the Gardens del Buen Retiro, about 1759. The models and workmen came from the Neapolitan manufactory of Capo di Monte. The influence of the Sèvres, of which specimens were sent constantly as presents to the Spanish court, was felt in the workmanship of the new Spanish porcelain. The buildings were destroyed during the French occupation. It is like Capo di Monte ware. Groups of figures, mostly mythological subjects, were also

made. The marks are: a fleur-de-lys, either in blue or stamped in relief, and the monogram of Charles III. The china cabinet in the Queen of Spain's palace at Aranjuez is certainly one of the best examples of the tasteful and the rare application of porcelain to the decoration of rooms. All the walls, ceilings, doors, are fitted up with high relieve Buen Retiro ware. The effect is admirable. The china-manufacture established at La Moncloa by Ferdinand VII., notwithstanding Señor Sureda's efforts, no longer exists.—Consult Ch. Davillier's excellent work on the subject, besides Marryat's 'History of Porcelain and Pottery,' London, 1857, which has been recently translated into French, with valuable notes; Jacquemart's Researches, etc.

### Music.

'DANCING,' says Mr. Ticknor, 'has been to Spain what music has been to Italy—a passion with the whole population.' Spanish national music is, therefore, strictly *musique dansante*, composed to accompany dances, *entremeses*, roystering ballads, whence called *danzas habladas*, *bayles entremesados*. Most of the Spanish musical instruments have an Eastern derivation, the rabel, zambomba, pandereta, guitarra, and gaita. Musical instruments, peculiar to some provinces, may be earlier still than the former, such as the gaita in Asturias, and the tamboril of the Basque. The emphatic instrument is the guitar, the *κίθάρα* of the Greeks, and kinoor common to all the East. The words mean little or nothing. The character of this Eastern music may be studied in Alfarabi's 'Elements of Music,' in the Escorial Library (Casiri 1, 34). It contains, besides the principles of the art, the forms of the Arabic musical notes, and prints of thirty different instruments; there is also an interesting collection of the lives of celebrated Spanish singers, both male and female, and of early Spanish airs. The Archives of the Cathedrals of Toledo and Seville contain also curious and numerous collections of church music, mostly plain-chant. In the Colombine Library, Seville, see also Gaspar de Aguilár's 'Arte de Principios de Canto Ellano en Español.' With the exception of a few good composers of sacred music, there is little here that will interest the music-collector. We might mention several collections of Villancicos, sung in churches at Christmas time, as early as the 15th century, the words of which teem with piety:—See, for example, 'Villancicos y Coplas curiosas,' by Francisco de Avila, Alcalá, 1606, one of which begins—

O que bien que baila Gil  
Viendo al niño entre las pajas!

The Moors had different moods or harmonic phrases which they called *roots* (oussohl); that called *doughiah* was applied to sorrowful subjects to which the Spanish canas (*gauria* of the Moors, a song) belongs, which

terminates with an *Ay!* *Ishàc* expressed love, and its *malas partidas*. They are said to have derived this system from the Persians. There was little variety, and really, as they themselves defined it, their music was '*Ilm el edwar*,' the science of *cercles*. La Borde's '*Essai sur la Musique Ancienne et Moderne*,' vol. i. pp. 177-182; and Villoteau's '*Essai sur la Musique des Arabes*' in his work on Egypt, will give further particulars.

Zarzuelas, or *Opéras Comiques*, have been recently introduced in the Spanish theatre, and meet with favour. The operas are mostly imitations from Verdi, Auber, etc., and of little value.

The old airs are full of character (*gracia y sal*). A poetical vein which runs throughout renders them very attractive. To appear in all their glory, they must be heard in Andalusia on a summer's evening.

There are also political airs of great effect, such as the '*Himno de Riego*,' and the wild Basque '*Ay, Ay, Ay, mutila chapelligorriya!*'

In many churches the Gregorian or plain-chant is still in practice, but the present execution is far from giving the exact impression of the grand effect that this kind of music can produce.

For the popular Spanish songs, with music, see '*Poesias Populares*' coleccionadas por D. Tomas Segarra (Brockhaus, Leipzig, 1862). The *Coplas*, *Seguidillas*, etc., have been well collected by F. R. Marin, in '*Cantos populares Españolas*,' 5 vols., Seville, 1884. The Andalusian Gipsy songs are to be found in the '*Coleccion de Cantos Flamencos*,' by Demofilo (Machado y Alvarez). A good collection of Spanish coplas, etc., with originals and French translations, is the '*Chants Populaires Espagnols*,' by A. Fouquier (Paris, 1882). On early Spanish and Visigothic music a good work has been published in the '*Critical and Bibliographical Notes on Early Spanish Music*,' by J. F. Riaño (Quaritch, London, 1887).

### Festivals.

In Spain, the *días de fiesta* are almost exclusively of a religious character. Besides the great *fiestas de precepto*, instituted by the Santa Madre Iglesia to gladden the heart and amuse her children, there are *días de santos* fixed upon in honour of some saint, and varying according to his or her nationality. Several saints, mostly Spanish, have been made patrons and tutelars, *patronos* of cities, of which several were natives, *hijos*—viz. San Isidro, that of Madrid; at Seville, Stas. Justa y Rufina; at Valencia, San Vicente Ferrer, etc. The smallest village, the most out-of-the-way, insignificant hamlet, has its particular saint. These festivities take place everywhere on the grandest scale that the means of the place can afford. The Church, all powerful and wealthy, exacted sacrifices from the pious or the superstitious; and thus its great festivities, especially in Italy and Spain, are remarkable for the wondrous display of pageants over which the sovereign presides, and in which the humblest



subject joins. Functions in the churches, processions through the streets, decked with flowers and shaded by awnings, all served to bring religion before the eyes, if not to the hearts, of the people. The painter, the sculptor, the poet even contributed to augment the effect of *funciones*. Trade profited largely by them. Great periodical gatherings from distant points brought men who could have some sort of interchange of ideas, etc., together. Pilgrimages to celebrated shrines have been to this day great favourites with relic-loving Spaniards. The most fashionable shrines in the middle ages were Jerusalem, Rome, Lorétto, and Santiago de Compostella. The last, from the 12th to 14th century, was the resort of kings, heroes, and the pious rabble. In the 'Fabliaux,' it is called 'Le Pèlerinage d'Asturies,' and is Froissart's 'Pèlerinage du Baron St. Jacques,' el Santo *Varon*. The reputed death-place of St. James the Apostle is not yet without attractions to the devout both in Spain and abroad, and pilgrims flock thither in considerable numbers in the month of July. We shall briefly describe the most noteworthy festivities in the year, both religious and civil.

*January*.—The Jour-de-l'An is not as important here as it is in France, Christmas being the great public festivity. On the 5th, eve of Twelfth-day, Dia de Reyes (Jour des Rois), according to a very old tradition, groups of urchins and vagabonds go about the streets and to the gates of cities, escorting *gallegos* and other *simples*, who are, or pretend to be, persuaded that the Magi are coming, to receive whom they carry ladders, torches, and drums. In the middle and upper classes, *estrechos* and *motes* are the fashion, and the cake (*la torta*) is duly eaten; and the *haba* (bean) makes kings here, as elsewhere. On the 23d, San Ildefonso, patron of Toledo, at which city great festivities take place.

On the 17th, another popular fiesta, *Las Vueltas de San Antonio*—the patron of cattle, horses, and mules. It is more especially a Madrilénian festivity.

On the 23d, Dias or Saints'-day of the Prince of Asturias. Levee at the palace of Madrid, reviews and illuminations.

*February*.—Carnival takes place and continues during several days, especially on the 15th; masks go about the streets, *intrigant*, as the French say, acquaintances, friends, and enemies, all with good taste and *savviter in modo*. Balls in the theatres. Miercoles de Ceniza (Ash Wednesday) closes the gaieties.

On the 12th, Santa Eulalia, Tutelar of Barcelona. Great festivities in that city.

On the 23d, Santa Marta, Tutelar of Astorga. Interesting to artists for holiday costumes.

*March*.—The *Cuaresma* (Lent) is religiously observed. Sermons in the churches; sacred music in Madrid and the larger cities.

On the 1st, San Hiscio, Tutelar of Tarifa. On the 19th, St. Joseph

—a very general name in Spain. Cards, bonbons, and bouquets, are sent to those whose *dia* it is; and an omission is a grave sin in the eyes of the fair sex. On that day, great fiesta at Badajoz.

On or about the 22d, Passion Sunday—Visit churches (High Mass); a sermon in the open air at Seville; Domingo de Ramos; Palm Sunday; High Mass in cathedrals; blessing of palms, which remain suspended round the balconies during the rest of the year.

*April.*—Holy Week is the most interesting period of the Festival Year. The tourist must omit no *funcion*, as they are all very peculiar, national, and generally impressive. Endeavour to witness them in a large city, especially at Seville; if not, at Valencia, Toledo, or Madrid. The period begins on Wednesday the 1st, and lasts till Sunday, called de Pascua de Resurreccion. On Thursday, *Jueves Santo* at Madrid, the Lavatorio takes place, in commemoration of Christ washing the disciples' feet. The ceremony takes place at the palace, and after the morning service or *oficio*. The Queen goes through the unpleasant process of washing the feet of some dozen paupers, who partake afterwards of a royal limosna. In the afternoon, the Queen goes in state to make the round of the churches, *visitar las estaciones*. On Friday, *Viernes Santo*, a grand procession takes place through the streets. The best is at Seville, where it is 'irreverently but not inappropriately' called 'El Carnaval Divino.' The great peculiarity of the procession consists in the 'Pasos,' or groups of sculptured effigies, painted, and often dressed up, intending to represent the different passages of the Passion of Christ, and borne on men's shoulders.

These 'Pasos' are the property of religious associations, *Cofradias* (*cum frater*), several of them still very wealthy, which sprang up about the 14th century. These 'Pasos,' many of great intrinsic value as works of art, began to be introduced in processions in the early portion of the 17th century. They were originally borne on the shoulders of *penitents* (*nazarenos*). Their dress—long, white, or black robes, with high pointed caps, and faces covered—is still worn in remembrance of them—names surviving things. The *Cofradias* vie with each other in producing the greatest effect at these processions. The principal *Cofradia* at Seville is that of 'El Santo Entierro,' of which the Sovereign is Hermano Mayor, and its Paso is the finest. It dates from the conquest of Seville by St. Ferdinand. Visit the 'Monumento' in the churches—a gigantic temple of painted wood-work, often that of great artists, upon which the Host is placed for the Mass on Good Friday. Attend, also, to the 'Miserere,' sung after dark in the churches. At Valencia it is particularly impressive. The Holy Week functions are believed to be superior in pomp and interest at Seville to those at Rome.

About the middle of the month the animated 'Feria' (fair) takes place at Seville, outside the Puerta de San Fernando. It should not be

overlooked by artists, and is most peculiar and national. On the 5th, San Vicente, Tutelar of Valencia—great festivities there.

*May.*—At Madrid, the political fête *del Dos de Mayo*, and on the 15th San Isidro, Tutelar of the metropolis ; a *Romeria* takes place outside the town.

20th. Grand Fiesta at Ronda.

*June.*—The verbenas, veladas (wakes or virgils), of San Juan ; on the 24th, of San Antonio de Padua ; 14th, at Madrid.

18th. San Ciriaco and Santa Paula, Tutelars of Malaga.

El Dia del Corpus, Corpus Christi Day (*La Fête-Dieu*), generally takes place the first Thursday after Trinity Sunday. It is celebrated with great pomp in all capitals. The middle and lower classes prepare their best and new *toilettes* for that day. Streets are covered with awnings. Flowers or fine gravel soften the hard pavement for tiny feet to move slowly about, and processions take place.

*July.*—On the 25th, Santiago, Patron of Spain. Tourists in the North should endeavour to be at Santiago on that day, or on the 2d at Coruña.

*August.*—On the 6th, Fiesta at Oviedo and Avila ; on the 15th, La Ascension, the Blessed Virgin's Day—Church functions—High Mass at cathedrals. On the 20th, Fiestas of St. Greiras and San Roque, near Gibraltar.

*September.*—The Feria at Madrid begins on the 21st and lasts a fortnight. It is scarcely worth while mentioning it, and is falling off every year.

*October.*—5th. San Froilan, Tutelar of Leon.

9th. Fiesta at Jerez.

*November.*—On the 1st and 2d the cemeteries are visited, the tombs are decorated with funeral wreaths.

*December.*—6th. Fiesta at Alicante. The last week, Fiestas de Navidad, Christmas. *Christmas* Eve, La Noche Buena, is more important than Christmas-day. The churches are profusely lighted up. Music of all descriptions fills the air. Great slaughter of 'pavos' (turkeys) takes place, and there begins an universal gargantuanism of popular merriment, bonfires, etc ; pastrycook-shops are decked out with ribbons, flowers, and literally burst with mazapanes, jaleas, and turrón ; the market-places exhibit pyramids of oranges, melons—the 'Nacimientos,' or pasteboard representations of the Nativity, with terra-cotta figures,

eagerly purchased by children, and lighted up in every house, rich or poor. Suppers take place that night, and at midnight mass, *la Misa del Gallo*.

Besides the above, there are very curious and early customs still in fashion in many out-of-the-way cities and shrines. Most were established in honour of the Virgin Santísima, whose name changes according to the different attributes of her intercession, such as Nuestra Señora del Pilar, de la O., del Buen Vieje, La Blanca, del Buen Consejo, de las Nieves, de la Merced, del Milagro, del Amparo, de la Correa, del Remedio, de la Paz, etc. etc., in all upwards of thirty. The principal *Pilgrimages* are—to Montserrat, Santiago de Compostella and S. N. del Pilar, at Zaragoza. Our readers will find the following an interesting book upon such matters: 'Relaciones de Solemnidades y Fiestas Públicas de España,' by Don Go. Alenda; Mad. 1866. It has deserved the 'premio' awarded by the Biblioteca Nacional.

### Costumes—National Dress.

THE lower classes still retain their picturesque national dress. The upper orders have adopted the prosaic chimney-top hat, *sombrero de copa*, and other such-like abominations in the artist's eye. Ladies, alas! are also fast divesting themselves of the graceful veil, the lace mantilla, which become their especial cast of beauty; and the provincials alone have been preserved from the invasion of bonnets and mantelets. Each province has a peculiar dress, the populations of the south and south-east approaching more to the original type, the Moorish dress—those of the eastern coast wearing the head-gear of their Phrygian fathers, etc.

The mantilla is worn especially in the morning to go to mass and shopping à *tiendas*. The white fine blond or lace one is now seldom used, and only at the bull-fight and *Día de Corpus*; the one more usually put on is made of black lace, or of *raso*, satin, or silk—the latest fashion has introduced the antiquated manto, which is a mantilla with a silken *casco*, and a lace or blond veil that just covers the face; *cocas*, or the coiffure à l'Impératrice is adopted, to which tiny side-curls are added, called *picardias*, *caracoles de amor*, etc., with a stripe or two of black velvet, to which a fringe (*flecó*) of passementerie, with jet beads, is sometimes added. The best places to purchase one are at Madrid, Margarit and Fabrica de Almagro, and at Seville and Barcelona. The prices vary from 500r. to 3000 and 4000r.; but a good one may be had for 1200r. Large pins on the sides fasten it to the hair. We may be permitted to advise our fair readers not to adopt it, unless they wish to be stared at, for, however gracefully they will put it on and wear it, the *aguel, ce je ne sais quoi*, is sure to be wanting and cause more attention than admiration.

It is almost exclusively the headgear worn in churches. Travellers who possess sufficient reliable knowledge of the article, together with the faculty of bargaining, should search diligently in the larger towns for second-hand laces.

In the male costume, the *capa* (cloak) is still very much used ; but without a cape or esclavina ; the quietest colours are worn by gentlemen—invisible green, brown, black, with a black or green velvet lining, forro and *vueltaa*. The usual price is 20 to 30 dollars. We likewise advise our male readers to abstain appearing in it. It is a whole science to know how to *embozarze* in the folds, there being at least seventeen different ways. There is some difficulty in finding prints, coloured or otherwise, of Spanish costumes. An *album des costumes espagnols* (one separately for army uniforms) may be purchased in Paris and Bayonne, and is reliable.

Fans are worn as much as ever, and are used not only for protection from the heat, but as a formidable instrument of coquetry. The Louis XIV. and Louis XV. fans, gems of miniature and workmanship, are very rarely met with in Spain, most of the best having been sold to foreign amateurs, and the rest being heirlooms. The more common fan (*abanico*), with Spanish subjects, roughly painted, but quaint and full of *couleur locale*, may be purchased at Madrid, Colomina, Calle del Carmen, and at Seville and Barcelona. Bull-fights, and the recent African campaign, furnish the subjects. Fans with figures, landscapes, etc., are called *abanicos apaisados* ; the handle is called *el puño*. Fans are of all sizes, prices, and materials. Sandal-wood, studded with inlaid steel arabesques, are in great request. Ivory and bone fans from China, *de Filipinas*, are to be purchased reasonably in Madrid, Barcelona, etc. There is also a huge, umbrella-sized, circular, 1-real fan, which is exclusively used at the bull-fight. Prices of fans vary from 3 to 50 pesetas.

Spanish garters, *ligas*, are very quaint, with mottoes replete with gallantry and 'Honi soit qui bien y pense,' Andalusian *gracia*.

### Dances.

SAVE on the stage, or in a provincial *fiesta*, the *baile nacional* has well-nigh disappeared, and even there it no longer is the racy *cosa de España* which it formerly was. With the upper classes, the dances are of course those in fashion in the *salons* of Paris, London, and Vienna. The traveller may chance here and there to meet with a *romeria*, *merienda*, or picnic party, in the suburbs of cities, where the bolero and fandango are still danced, but minus the sparkling gold lace and silver filigree costume and motley *saya*. Spanish dancers were celebrated in all times, especially the Cadiz dancing-girls, whose grace and *laissez aller* delighted the Roman voluptuaries, and have been sung by Martial (B. 3, Ep. 63, v. 79 ; vi. 71),

by Juvenal (S. 2, v. 162); Strabo, etc. The dances differ in each province. The *danza prima* is peculiar to Asturias; the *jota Aragonesa*, to Aragon; the *muñeira*, to Galicia; *las habas verdes*, to Leon, etc.; but Andalusia is the land of the *jaleo de Jerez*—the *cachucha* of Cadiz, *rondeñas* of Ronda.

Dancing was always a national amusement in Spain; and figures belonging to very early dances of a religious and heroic character may still be seen in several parts of the country. They were mostly, what they now are, graceful and voluptuous, as the weakening effect of the sun on limbs predisposes the body to be pliant and elastic. They are generally gay, especially in the South; and the fandango and cachucha date from times prior to the Romans—the castagnettes (*castañuelas*) being mentioned by Juvenal, who calls the clicking of them ‘*Tertarum crepitus*.’ The Pyrrhic, or sword-dance, was an Iberian and Celtic amusement, and is now sometimes performed in the Basque Provinces. In the North, men, almost exclusively, were the performers; whilst in the South, dancing was a woman’s department, as it is still in the East. As now happens, there were few plays that ended without the *balle nacional* :—

Al fin, con un baylezito,  
Iba la gente contenta.

ROXAS, *Viage*, 1614.

Dances, composed expressly for the occasion, besides the usual ones, formed part of the earliest performances of the Spanish theatre; and as an actor says in one of Lope de Vega’s plays (‘*La Gran Sultana*’)—

There ne’er was born a Spanish woman yet,  
But she was born to dance.

Persons of all ages and ranks shared in the fashion; and just as Cardinal Richelieu used to dance the Sarabande to captivate the fair Anne d’Autriche, so also the Duke of Lerma, being premier to Philip IV., was reckoned the best dancer of his day. The dances of the 17th century, laying aside the grave courtly minuet and subsequent gavotte, retained so much of the Cancan style introduced in the South by the Gaditan Rigolboches, that Guevara declares that the devil invented them all, which Cervantes admits, especially of the Zarabanda (probably an Almée Moorish dance); and in 1621 government endeavoured to put them down, and well nigh succeeded. The Zarabanda began to be known in 1588 at Seville, and was, says Mariana, invented by a devil in woman’s shape.

The gipsies’ dance has retained part of the freedom of those times, and must not be omitted by amateurs. It is a most graceful dislocation of the human body.

Readers who may feel disposed to know more on the subject of Spanish

dances are referred to the following works :—‘Donayres de Tersicore,’ by Deza y Avila ; 1663. ‘Gifford’s Notes’ in vol. ii. p. 159 of ‘Juvenal’s Satires ;’ Philadelphia, 1803. Rupere’s Notes on the same passage in Juvenal ; Lipsiæ, 1801 ; 8vo. S. xi. ‘Pellicer’s Origen,’ etc. ; vol. i. in the ‘Diablo Cojuelo,’ Tranco I, etc. ‘Filosofia Antigua Poetica,’ by Pinciano ; 1596.

### The Theatre.

THE Spanish theatre in many of its attributes and characteristics stands by itself. It takes no cognisance of ancient example, for the spirit of antiquity could have little in common with materials so modern, christian, and romantic. It borrowed nothing from the drama of France or of Italy, for it was in advance of both when its final character was not only developed but settled. And as for England, though Shakspeare and Lope were contemporaries, and there are points of resemblance between them, which it is pleasant to trace and difficult to explain, still they and their schools, undoubtedly, had not the least influence on each other. The Spanish drama is, therefore, entirely national. Many of its best subjects are taken from the chronicles and traditions familiar to the audience that listened to them, and its prevalent versification reminded the hearers, by its sweetness and power, of what had so often moved their hearts in the earliest outpourings of the national genius. With all its faults, this old Spanish drama, founded on the great traits of the national character, maintained itself in the popular favour as long as that character existed in its original attributes ; and even now it remains one of the most striking and one of the most interesting portions of modern literature. (Ticknor’s ‘History of Spanish Literature,’ vol. ii. chap. xxvi.) The drama is the mirror of a nation’s character, and the best handbook to the manners and customs of a period is the lecture of its dramatic literature at that time. As over all manifestations of the popular mind, so over the spirit of the drama, the Church stood sentinel, watched its progress with jealousy, and, unable to confine it within the narrow religious channel, declared open war against it, visiting those who attended representations with excommunication, denying Christian burial to actors (the first time by 67th canon of the Illiberian Council), not allowing them to marry, etc., a reminiscence of the Roman contempt for histrions. The earliest form of the drama was therefore the religious representations of scriptural events—the Mysteries (*misterios*), which were in fashion till the time of Philip II. The theatres were closed oftentimes for years through ecclesiastical influence, and then re-opened by the caprice of an amateur monarch, or the impulse of the growing popularity that they were daily obtaining. The religious dramas, many of them very gross and licentious, were also acted in nunneries and monasteries. The real founder of the Spanish

drama was Lope de Rueda (1544-67), who boldly abandoned all reminiscences of the *mysteries* and struck out a new path. The theatrical resources were those of the most meagre character. A manager's whole apparatus was, according to Cervantes, contained in a large sack. The theatre consisted of four benches arranged in a square, with boards laid across them, and raised a little from the ground. The furniture was an old blanket, drawn aside by two cords. Behind it stood the musicians, 'who sang old ballads without a guitar.' A public square was the site chosen for the temporary erection of the theatre. The audiences were collected around; the performance took place by daylight; and the plays themselves were colloquies, with little or no action, but divided into several scenes, written with spirit, humour, and so as to display the *salt* (sall) of the *gracioso*, or *simples* as they were first called, on whose performance the success mainly depended. Cervantes and Lope de Vega raised the drama to a higher sphere and placed it in a wider range; but the implacable Church compelling him to relinquish secular plays, he had resort to the *Comedias de Santos*, from subjects found in their lives, and *Autos Sacramentales* (a forensic term from *actus*, a decree) or sacramental acts; these religious plays used to be performed in the streets and squares on great church holidays; Lope de Vega wrote 400 of them. The period when Madrid became the real metropolis of the kingdom, about 1560, the drama commenced a career of progress and prosperity; playhouses were established under the patronage of the nobility, and Lope de Vega's genius gave life to them. To his school belong some of the greatest dramatic writers that Spain has possessed, such as Tirso de Molina ('Burlador de Sevilla,' 'Vergonzoso en Palacio,' etc.); Guillen de Castro ('Mocedades del Cid,' imitated by Corneille, 'Le Cid'); Guevara ('Más pesa el Rey que la Sangre'); Montalvan ('Orfeo,' 'Amantes de Teruel,' and 'Don Carlos'); Alarcon ('Texedor de Segovia,' 'Verdad Sospechosa'), etc. Calderon de la Barca was, with Lope, the great luminary of the Spanish drama, and the most national of its writers. Besides *Autos Sacramentales* ('Devocion de la Cruz,' and others), he wrote 'Capa y Espada' comedies and purely heroic ones ('Amar despues de la Muerte,' 'El Médico de su Honra,' 'El Mayor Monstruo, los Zelos,' etc.) The Spanish drama reached the acme of its prosperity in the reign of Philip IV., from 1621 to 1665. The glorious sun thus rose from among the mediæval darkness of the *misterios*, expanding gradually, until it set magnificently towards the death of Calderon, when decay began. But even then we have such men as Moreto ('Deaden con el Deaden'), Roxas ('Del Rey abaxo ninguno,' etc.), besides a host of minor *ingenios*, conspicuous only like the stars, whose light shines the more when the sun has set.

In the beginning of the 18th century, just as the French had previously imitated the Spanish drama, the Spaniards now strove to adopt the style



of the French plays. Corneille's 'Cinna' was translated, 1713; Racine's 'Athalie' in 1747, etc. Of this period we may mention Moratin the elder ('Guzman el Bueno'), Cadahalso ('Sancho Garcia'), Iriarte ('The Ill-bred Miss,' etc.), Moratin the younger, one of the most successful comic writers ('SÍ de Las Niñas,' 'El Café'). In the present day the drama has fallen very low, and the plays are mostly French translations. The melo-drama finds favour with the lower classes; and the zarzuelas, or operas comiques, are preferred to plays of the old school. We must except some original and national authors, whose productions we recommend to the playgoer, however much he may feel 'new' to their peculiar character and effect—viz. the Duke of Rivas, whose 'Fuerza del Sino' has become Verdi's libretto of the opera 'La Forza del Destino'; Garcia Gutierrez, whose stirring 'Trovador' is another of Verdi's triumphs; Rodriguez Rubi ('La Rueda de la Fortuna'); Ventura de la Vega ('Hombre de Mundo'); José Zorilla ('D. Juan Tenorio'); Luis Eguilaz ('Verdades Amargas'); Hartzembush ('Amantes de Teruel'); Echegaray; Tamayo y Baus; Nunez de Arce, etc. The vein of enthusiasm that runs through Spaniards, their love of romance and the marvellous, their natural quickness of apprehension and sense of the ridiculous, their childish delight in tinsel and effect, all fit them to succeed in the drama.

The play-houses themselves naturally shared the fate of the drama. But they have never receded in Spain, to this day, the space, commodity, and the display of mechanical means employed to enhance the scenic effect. It is true that to resort to the latter was deemed contemptible, and the plays requiring them were called 'comedias de ruido,' *pièces à machines*. Madame D'Aulny, who was in Spain in 1679-80, mentions in her amusing letters a sun made of oiled paper, actors quietly climbing ladders, placed in view of the spectators, to reach the stage. The site of the theatre was a court-yard, *patio*, or *corral*; in front of the stage were benches for those who bought single tickets; the crowd stood in the open air and paid three maravedis. Here stood the noisiest and disorderly part of the audience, called 'mosqueteros' (moscon, a large fly), from the constant buzzing, on whose approbation the success of new plays always depended (Alcazar, Ortographia Castellana, Pellicer, Origen, etc.). Behind were the gradas, 'grees,' or rising seats, for the men; and the cazuela, literally 'stew-pan,' exclusively used by the women of the lower orders, and which we have seen not many years ago at the Teatro de la Cruz, Madrid, in all its glory. Above were the desvanes and aposentos—that is, balconies and rooms, our modern boxes, still called in Spain the first and second floors, the rez-de-chaussée. The lower ones were generally railed, as all ground-floor windows are in Spain, rejas, whence the present French *loges grillées* and vapour bath, *baignoires*. These rooms, belonging to houses placed round three sides of the court-yard, were filled by the Court, and held as an heirloom from generation to generation—as it

still happens at Barcelona. The audiences were noisy—the hissing and ‘victors!’ were signs of discontent or applause; rattles, bells, and crackers, often augmenting the expression of the former. The first play-bill was put up at Granada in 1600. The performances took place by daylight, and consisted of a *loa*, or prologue, followed by the first *jornado*, or act of the principal comedy or drama; *entremeses* came after, amusing, light ‘*levers de rideau*’; the second act of the comedy ensued, and was followed by another *entremes*, music, and dancing; and the finale was usually a *saynete* or farce, in which Spanish actors always excelled. Last of all, as even is now often the case, a *balle nacional* terminated the fiesta, and was a *fn de funcion*. Besides the splendid Buen Retiro play-houses and floating theatres, the most celebrated have existed till very lately, such as the Corrales de la Cruz and Del Principe, which were erected at the request of Isabel Farnese, in 1743, 1745. The actors of early times were admirable interpreters of the genius of Lope and Calderon, and the names of Figueroa, Pinedo, Prado, are associated with their greatest success; Barbara Coronel, Maria de Cordova, Baltasara, and, more latterly, Maiquez, Queral, la Rita Luna, la Llorente, Rodriguez, and the gracioso Guzman.

*Books of Reference.*—The best critiques on the Spanish theatre have issued from Germany. Garcia’s, Pellicer’s, Martinez de la Rosa’s, Moratin’s (*L.*) origins of the Spanish theatre may be looked to for general information. See also ‘*Tesoro del Teatro Español*,’ 5 vols. (Baudry’s Coll.), and ‘*Autores Dramáticos Contemporáneos*,’ by D. Pedro de Novo y Colson, 2 vols. fol.; Madrid, 1837.

### Bull-fights.

THIS is the national *fiesta* of Spain, at which the lower classes are seen in all their character, as the English are at the Derby. We shall leave aside all reflections on the *cruelty*, bad example, bloodshed, of this spectacle, and allow our readers to judge for themselves. We shall only remark that bull-fights are still the fashion, that they have lost few of their former characteristics, and that tourists should not fail to see one at least. The best bull-fights—*corridas de toros*—take place at Seville, the great centre of Tauromachia, and at Madrid. The ‘season’ begins the first Sunday after Lent, a ‘*funcion*’ taking place on every Sunday—‘*si el tiempo lo permite*.’ There is a pause during the height of summer, and a second season begins again from the end of August to the early part of October. Each *corrida* costs upwards of £400 at Madrid and Seville, and not much less in the minor cities. The bull-fighters are divided into four classes—*espadas* (swords, rapiers), those who kill the bulls with a sword; they are the ‘*maestros*’ of the art, men of great daring, a quick eye, firm wrist, and presence of mind; they rise from

the lower class, without passing by that of picadores, and follow the especial rules laid down by some great master, or found a new school themselves. 'Aficionados' (amateurs), alone can see the differences between the *suertes*. The most celebrated maestros have been *Montes, Romero, Cándido, Pepe Illo, El Chiclanero*. The present ones are paid from 5000r. to 6000r. for each corrida, and there are always two at each function, besides a 'sobresaliente,' in case of accidents. The second class, the *Banderilleros*, from *banderilla*, a small flag, or barbed dart, are paid 1000r. to 1500r. each corrida. They require swiftness of foot and great dexterity. The third class are the *Picadores*, from *pica*, a lance. They receive 2000r. They ride jaded Rosinante-hacks, in lieu of the noble steeds of yore, and scarcely defend them against the 'embestida' of the bull. They are rather looked down upon, as a set of drunkards and 'holgazanes.' The 'Chulos' and 'Capas' form the fourth class. They are picked men, as their business requires great activity—'ojo y condición.' They are paid from \$15 to \$20 (300r. to 400r.) The spectacle is a drama in three acts. First, after a shrill trumpet has announced the beginning, the *Toril* door is opened, and the wretched beast rushes into the arena, decorated with the bright-ribboned *moña*. The picadores advance, each in turn, and attack, or rather receive the bull's attack. After a few *varas* have been split, and several tumbles duly taken place, the *banderillos*, at the sound of another trumpet, come in for their share, and dart their arrows about the bull's gory neck. Sometimes, when the *bicho* is phlegmatic, these darts are provided with crackers, which explode on their being affixed, and madden the animal. A few minutes after, at the sound of a trumpet, the *Espada* is seen advancing towards the bull, after having pronounced a speech before the *Autoridad* presiding over the plaza, in which he asks, *pro forma*, permission to kill the foe, and offers to perform the *suerte* in a way that shall do honour to 'El pueblo de Madrid, or el Señorío.' On his left hand he holds the *muleta*, a small staff with a deep red flag that serves as a lure, and in his right a good Toledan blade. This is the stirring scene—the *duel*, the dénouement. After the bull's death, the *cachetero* sits on the prostrate foe, and removes all doubts by darting a small sharp-pointed dagger, *el cachete* into the animal's spine. A team of mules, gaily attired, drag away the foredoomed *vencido* (væ victis!) to the *mulador* or dung-heap, where the flesh is sold. From an economical point of view, bull-fights may by some be regarded as detrimental; but, after all, the greater the consumption the greater the benefit to the producers. Something like 2400 bulls are killed annually, and 3500 horses. The money value of these animals will amount perhaps to 1,800,000 pesetas. About 450 corridas take place annually, and the tickets sold amount to about 3,000,000 pesetas. The different ways of killing a bull, and of placing *banderillas*, are called *suertes*. A whole especial vocabulary is in constant use, and may be soon acquired. The best works are:—

'Tauromaquia Completa,' by Franco Montes ; Madrid, 1836.

'Carta historica sobre el Origen y Progresos de las Fiestas de Toros, by N. F. de Moratin ; Madrid, 1777.

'Tauromaquia, ó Arte de Torear ; Madrid, 1804, por un aficionado. Excellent.

Goya's *caricatures* on the subject are first-rate, as he was most conversant with the matter, and patronised by the great *aficionada*, Duchess de Alba.

Alcocer's 'Tratado del Fuego, etc., Salamanca, Portonariis,' ii. 1558, examines them, along with tournaments, etc., in a religious light.

### Lotteries.

THE lottery was introduced into Spain by Charles III., and became a great source of revenue. There were till lately two lotteries—La Antigua, on the French system, and La Moderna ; the former was suppressed in 1861 from fear of a 'combinacion' between players and the bureau clerks, by which, had the large prize come out, the treasury would have been exhausted ; and, as it was, £20,000 had been already lost by Government in a preceding sorteo of *La Moderna*. There are two—occasionally three—sorteos a month. The ticket costs from \$10 to \$30. On great holidays, such as Christmas Day, the ticket costs 1000r., and the large prize is then of 200,000 duros, about £40,000, besides several minor prizes, the number of tickets being then from 25,000 to 30,000. The maximum premio heretofore has been of 1,020,000 francs. It has been calculated that of late years 1100 persons who had got prizes have become landed proprietors. Be this as it may, it is legal gambling—fevers the peasant and workman's head with dreams, and empties his larder of realities. It is immoral, and will some day be suppressed. The net produce to the State is about 38,000,000r. The winning tickets that have never been claimed amount to a large sum. All but the State lotteries were abolished in 1882.

### Sport.

SPAIN is eminently a country of the rod and the gun. Spaniards have been always great sportsmen (*cazadores*), first-rate shots owing to the clearness of the landscape that allows all distant objects to be so much relieved, and the constant guerilla warfare, that second nature of the Iberian, who, come what may, rule who will, is always 'de la oposicion.' From the careless way in which game is preserved, and its wildness, the sportsman has to exert himself in search of it, and not wait till it meets him, as in the fashionable slaughter-covers of England and France.

The rabbit (*conejo*) is abundant. Indeed, some trace the origin of the name of Spain, Hispania, to the Hebrew *sephan*, a rabbit. Hares (*liebres*), red and white legged partridges (*perdices*), multiply with astonishing prolification; the *codorniz* (quail), *alondras* (larks—taken with the *espejuelo*, or mirror), are most plentiful. There is *caza mayor*, such as wild boars (*javalies*), deer (*venados*); and *caza menor*, such as the minor tribes of the partridge, the rabbit, and hare. The shooting-season begins in September. There is excellent *caza de paso*, birds of passage, in September, October, and November, of *codornices*, and *gallinetas* (sand-piper), and *chochas* (woodcocks), about Tarifa, Gibraltar, the baldios of Andalusia, whose thick brushwood affords good cover, and the newly-ploughed campos of Castile. In November, winter shooting begins, and, besides gallinetas, bustards, snipe (*agachadiza*) (whence, 'hacer la agachadiza,' to stoop down and conceal one's-self), *ansares* (wild geese), wild duck (*patos*), of all sorts abound in shoals in the marshes (*marismas*) and lagoons (*lagunas*) of Albufera, near Valencia, of Alicante; and, near Gibraltar, of Taivilla, Retin, Haudar, Casavieja, etc.; where 8000 to 10,000 head can be brought down by four or five guns in one month, say December. There is most excellent wild-boar hunting, on foot with ojeadores (or battue), and *Sahuelos* dogs, in Sierra Morena, Sierra de Valdecabras, and that of Cuenca. In the Montes de Toledo, the hospitable Nimrod, lord of a great portion of its best districts, the Marqués de Malpica, has battues that often result in the death of several head of wild-boar. In Asturias, another nobleman, the Marqués de Camposagrado, has capital sport with bears, wolves, etc. Javatos, deer, and stags abound in the Sierra Morena. In Sierra Bermeja, besides these, there are multitudes of *corzos* (roe-deer), *cabras montesas*, wild goat ('La cabra siempre tira al monte'), like the chamois (*ibex*). The Conde de Luque possesses whole districts where they are found, which are situated between Estepona and Marbella.

On the Spanish side of the Pyrenees, another sort of wild goat, the *rupricabra*, also called *cabra montesa* (the French *bouquetin*, buck), and the izard and bears in winter afford excellent sport, now so rare in the French Pyrenees.

There is likewise some first-rate fishing, and salmon abounds in the N. and N.W. coasts of Spain. Trout is equally plentiful in the rapid crystalline rivers in the Pyrenees, Galicia, and Asturias. Near Madrid the angler will do well to visit the country about Avila, Plasencia, and Cuenca, which also afford excellent localities. The Spanish Mediterranean coast is well provided with fish, such as the delicious boquerones of Malaga, miyoles, and planosrayas. The Guadalquivir contains several good species. There are excellent oysters at el Padron (Galicia).

Tackle, hooks, rods, and flies are not to be obtained in Spain, where fly-fishing is not practised except in the North.

## Cigars and Tobacco.

A SPANISH satirist has said that real progress will not begin in Spain until a decree comes out prohibiting the use of cloaks, knives, and cigarettes. 'Vamos á echar un puro' is worse than twenty *tragos*, for the wine ends by being drained, but the puro never ends. A puro, nay, a humble pita, or paper cigar, goes a great length here. It serves as a letter of introduction, a shaking of the hands—'un cigarre fait des amis et rapproche des ennemis.' A Spaniard smokes always and everywhere; when he is shaving, at meals, in the Paseo, the couloirs of the Opera-house, at the bull-fight, etc. It often is a substitute for meat and the 'copa' of the poor man, and is always the wealthier man's dessert. Towards the middle of the 16th century Spain and Portugal received the first samples of tobacco from America. The Spaniards called it *tabaco*, from the island of Tabago, one of the Antilles, near the coast of Carácas. Monsieur de Nicot, French ambassador at Lisbon (1560), sent some leaves of it to Catherine of Medici, who took a liking to it, using it as snuff, and the fashion began for ladies to take snuff, thanks to which we are now in possession of whole collections of exquisite miniatures and chiselling with which snuff-boxes were ornamented. A reaction, however, afterwards ensued; and although Molière said, 'quoi que puisse dire Aristote et toute la philosophie, il n'y a rien d'égal au tabac,' French doctors of his day wrote against it, especially Fagon. Pope Urban VIII. (1624) excommunicated those who took snuff in churches. Sultan Amurat IV. had smokers condemned to death, and snuff-takers had their noses, as being the *corps de délit*, cut off. In 1661, the Senate of Berne published a Decalogue, in which smoking was announced as prohibited by God. In 1603, James I. of England wrote his pamphlet against smoking, calling it a habit, 'disgusting to the sight, repulsive to the smell, dangerous to the brain, unwholesome for the chest,' etc., and his proclamations against it were couched in very severe terms. Dr. Almiron Zayas wrote, in 1623, a book (see below) on the abuses and bad consequences of smoking and taking snuff, and Dr. Arias another. But the use continued and has become very general.

Children of five and six years old are seen smoking in Spain. There are men who smoke ten to fourteen *puros* a-day. Epileptic fits, consumption, dyspepsia, and nervous affections, are the more usual effects attending excesses. Dr. Ayo (1645) mentions it as an excellent medicine, a liqueur being extracted from it called '*miszela*.' Chilblains are cured, he says, by rubbing them with dry tobacco-leaves, and then washed with warm brine.

Tobacco is a monopoly of the State, there being about half a dozen huge factories—in some of the principal towns, Sevilla, Valencia, Santander, etc. The cultivation of the plant is forbidden in Spain—where

it would succeed admirably—for the sake of benefiting the Habanas ! The consumption of tobacco, in its various forms, amounts to some twenty millions of pounds per annum. Travellers will do well to remember the subjoined observations. Fairly good and very low-priced cigars may be got occasionally from ship captains, *concierges*, etc. etc., but it is at the expense of throwing away a goodly proportion if one's palate is at all fastidious.

Good Habana cigars are an article seldom met with in the country that rules the island of Cuba. They are sometimes to be found at restaurants or clubs. The surest way is to write for them to Cuba, or purchase them at the Cadiz Custom-House. *N.B.*—Boxes sent from Cuba to parties are often changed at the Custom-House. The best cigars in the world are sent to London, New York, and St. Petersburg. Imposition, not always to be detected by connoisseurs, takes place in this trade. Thus the *tripa*, or inside, is often of inferior quality, whilst the *capa*, or external leaf, is of the very best sort. Again, such poor materials as Holandilla, made at Vitoria, burn snow-white ashes, which is effected by means of potash and soda. A false aroma can also be communicated by means of steeping the leaves in opium (that is a general practice with most cigars), or with vanilla. The requisites for a first-rate cigar are : that it should burn by itself when lighted without going out for some time—that the ashes be whitish-grey, without thick grains, and leaving but a faint ring round the burning ends—that the smoke should ascend freely—that the taste should be agreeable to the palate, soft, and not acid. The colour of the cigar generally indicates the degree of strength—'colorado claro, oscuro.' The strength of a cigar also denotes the flavour, and when proceeding from a good manufacturer the stronger are always the best. The names, like those of Bordeaux wines, distinguish the *vegas* that produce very dissimilar weeds. The Vuelta de Abajo is generally the best district. There are 9482 vegas, or tobacco-plantations. The principal types for sizes and shapes are : Imperiales, Prensados, Regalia, half-Regalia, Trabucos-damas ; the extremer being purones of 25 centimètres long, the smallest of 5 centimètres. The best Fabricas at the Habana are : Partagas, Cabañas, La India, and La Española. The prices, in Spain, vary from 3 duros to 25 duros the hundred. Average *really* good cigars cannot be had under 8 dollars. Let them not be too dry, as the aroma then is gone ; nor too wet, or new, as they are more difficult to smoke.

*Paper cigars (cigarillos)* are made with *picado* (chopped) tobacco-leaves, from the Habana or United States, and called, according to its sort, superior, suave, or entrefuertes, and sold in cajetillas, already made. Those who prefer smoking them will purchase papel de Alcoy, and avoid spurious, very unwholesome prepared paper. There are also *pajillas*, or cigarettes, made with Guatemala Indian corn, or the rice paper. Filippinos are an inferior produce and Spanish rapé snuff is not worth the Paris *Civette*

## Arms.

**SWORDS.**—Spanish steel has been always celebrated, and the mines that produce now the finest ore were originally worked by the Romans and Goths. The best swords were made about the 14th, 15th, and 16th centuries. The Zaragoza, Toledo, and Valencia swordmakers, *espaderos*, were the most celebrated, and used especial marks, such as *el perrillo*, a miniature dog, placed by the Toledan Moor, Julien del Rei, upon all his blades; the *morillo*, at Zaragoza, the *loba* (the *she-wolf*), etc. Armourers (*armeros*) formed a guild, but worked separately, and concealed from each other the secrets for tempering, etc., which they employed to make those masterpieces so remarkable for the chiselling and damascene ornament introduced by the Moors. The principal swordmakers at Toledo were: Nicolas Orduño, Juan Martinez, Antonio Ruiz, Dionisio Corrientes. Those of Zaragoza were also held in great repute. A sword is called *espada* (σπαθα); the blade is *la hoja*; the sheath, *la vaina*; the handle, *puño* and *pomo*, *sable*, the modern curved cavalry sword. The introduction of firearms dealt the first blow to sword-manufacture in Spain, and those now made at Toledo, although good weapons still, are no longer works of art. On the whole, the old blades, 'Toledo's trusty,' a 'soldier's dream,' which Othello 'kept in his chamber,' were unequalled save in the East, but for form and design they were inferior to the Milanese and Florentines. All the celebrated swords of heroes had names, as well in France and Italy as in Spain: 'La Durandal' and 'La Colada,' of the Cid, etc. The best examples of Spanish swords are collected in the Madrid Armeria. The Artillery Museo, the Armouries of the Dukes de Medinaceli, Alba, Fernan-Nunez, Osuna, are all very remarkable, as much for the intrinsic value as for the historical traditions attached to them. That formed by Cardinal Mendoza at Gaudalajara was one of the finest in Europe; 4000 men and 4000 horses could be armed with its contents. Some war-horse *arneses* cost 5000 ducats; it was sold and partly stolen.

**Daggers.**—In the 16th and 17th centuries duels took place with the long rapier in one hand, and the long *broquel*, or dagger, with cazoleta hilt, in the other. The combat began with the former, and the thrusts were parried with the *broquel*, which served especially to *finish* the fallen foe, and was called in consequence *miserere*, the French *coup de grâce*. The *broquel* was subsequently changed for the Italian *poignard*, *puñal*, and became the favourite weapon of the lower orders, who were not allowed the use of rapiers. *La navaja*, or *cuchillo*, often as long as a common sword, settles at once all differences of opinion, blood being thought to wipe off any petty rancour. It is used very frequently, and has become an art in which the *barateros* are proficient. A *baratero* (from *barato*, cheap) lives by his knife. He frequents gambling circles, and receives some coins from the cowed-down players whom he has threatened to disturb if they should not grant his boon. This is called



'cobrar el barato,' to get change. In some cases, one of the challenged parties gets up and refuses to pay; upon which the champion fights. Death often ensues, as the stomach is aimed at. Those curious to learn more particulars may consult 'Manual del Baratero,' with prints. The best specimens of knives can be had at Madrid and Seville; they are principally manufactured at Albacete; they have bright colours on the blade, with mottoes—a muelle or catch; the price varies from 6r. to 30r.

*Firearms.*—Spanish fowling-pieces now-a-days are manufactured in very small quantities, at the manufactories of Trubia and Eybar, together with indifferent field-pieces. Yet the poorest peasant has a *retaco* of all sizes and for all objects; from the blunderbuss, *trabuco*, to the *escopeta de casa*. They are all sportsmen and excellent shots. The firearms made in Spain in the reign of Philip IV. and V. were excellent, and among the finest then in the world; and revolvers were more frequently made than may be generally believed. The Madrid Armeria, and Artillery Museo, contain a complete collection of examples of the arcabuceros de Madrid, *pistolas de rueda*. The best armourer of the present day in Spain is Sr. Zuloaga at Madrid.

The best works to consult on the above subjects are:—an extensive work recently published in England, on 'Arms and Armour,' by Hewitt. 'Catálogo de la Real Armeria;' Madrid, latest issue; very accurate. An important French work, with excellent engravings by Sensi and Jubinal; the text not always reliable; Paris, 1838. An Essay on ancient Spanish arms in Mohedano's 'Historia Literaria,' 3d vol., etc. The Arab work of Mohammed-Ben-Ali, El-Erani, etc. Details also may be found in Parro's 'Toledo en la Mano,' 2d vol. p. 595, etc. General Conde de Cleonard's work on the History of Spanish Arms, 'Historia de Armas en España,' costs 1056r.

### Coins.

THIS is not a virgin land for numismatics, as the science is old in Spain, and there have been always collectors. Many false coins, besides the *current* ones, are sold to the unexperienced traveller, especially on the sites of celebrated ruins. The collection at the Biblioteca Nacional, Madrid, exceeds 150,000 in number, and is one of the most important in Europe; especially as illustrating some otherwise obscure facts of the history of Spain. It abounds in a most complete and admirably classified *monetarios* of very early Spanish, Roman, Gothic, and Moorish coins. There were upwards of a hundred cities in Roman-Spain that had the privilege of a mint. The municipii coins are not very often met with. The best places to make purchases—but *caveat emptor*!—are Granada, Seville, Valencia, and Mérida. There are several fine private collections, but one of the finest that was ever made in Spain—that formed by the

Swedish Chargé d'Affaires, Le Chevalier Lorichs—was dispersed at his death.

The most interesting to collect are the Keltiberian coins, the coins of the Municipii and Colonie immunes. Roman and Moorish silver coins are easily obtained; not so, gold ones. Coppers, often interesting, can be picked up for a few reals at tobacconists'.

The best works on the subject are :—

'Medallas de España,' by Father Henrique Florez; 3 vols. folio. Madrid, 1757-73; with plates. One of the most important works ever published on the matter. 'Medallas de Proclamaciones of Juras,' by Herrera, 1884. Delgado, 'Monedas Autónomas de España'; the works of Zobel y Zangroniz on Keltiberian coins, of Codera and Stanley Lane Poole on Arabic; Heiss's great work, 'Description générale des Monnaies antiques de l'Espagne,' and 'Les premiers Ages de Metal dans le Sud-est de l'Espagne,' by Henri and Louis Siret.

### Finances and Funds.

THE Finances of Spain have always been the stumbling-block of her progress in the path of civilisation. When mistress of the world, she was poor, embarrassed, the slave of expediency. She has had great theoretical financiers, who make poems out of budgets; and 'l'art de grouper les chiffres' is admirably practised here; but the public chest partakes sadly of the nature of Pandora's box, chiefly through dishonest local assessment and imperfect collection of the Revenue. Justice is, however, rarely done to the immense improvement that has been established in this *as in every other department* of State under the wise administration of King Alfonso. The National Debt has been consolidated, and now consists of the following stocks :—£68,000,000 Interior, redeemable at par in 38 years by quarterly drawings; £90,000,000 Perpetual Interior, and £80,000,000 Exterior; altogether £238,000,000, bearing interest at 4 per cent, requiring £9,520,000 per annum for interest, together with £1,000,000 for Sinking Fund. There is only a small floating debt. Revenue and Expenditure now as nearly as possible balance at, in round figures, £36,000,000.

### Duties—Tariff.

The following ordinary tourist's articles pay duty upon entering Spain :—

<i>Brandy, etc.</i> , 1 peseta per litre.	<i>Horses</i> , from 30 to 128 pesetas, according to kind and size.
<i>Books and other printed matter</i> , 10 pesetas per 100 kilos. (If in Spanish 42 pesetas.)	<i>Maps, plans, etc.</i> , 5 reals per kilo; <i>pictures</i> , 1 peseta each.
<i>Boots and all articles of attire if unused</i> , according to the material, with 50 % added.	<i>Perfumery</i> , 2 pesetas per kilo.
<i>Carriages</i> , from 312 to 1000 pesetas.	<i>Saddlery, etc.</i> , 3.75 per kilo.
<i>Cigars and Tobacco</i> , prohibited.	<i>Scientific Instruments</i> , about 3 pesetas each.
<i>Guns</i> , 5 pesetas per kilo. <i>Cartridges</i> , 60 cents.	

Everything is admitted free into England except cigars, tobacco, liqueurs, spirits, plate, tea, and wine.

Lace and silk stuffs, jewellery and goldsmith's work, porcelain and arms are charged rather heavily in the French custom houses if found.

The "Arancel de Aduanas" is a useful little companion in Spain. In England the "Returns of the Rates of Import Duties levied in European countries, etc.," price 1s. 6d., should be consulted for all details.

*N.B.*—The above duties are liable to somewhat arbitrary infliction and variation. As a matter of fact few articles save cigars and ladies' new attire are looked for with any strictness. Courtesy and friendliness will smooth away almost all custom-house difficulties.

### Money—Measures and Weights.

**MONEY.**—The monetary unit is the *peseta*, a coin composed of  $\frac{9}{10}$ ths of silver and  $\frac{1}{10}$ th of copper. Its value is, as nearly as possible, 10d. in English money. Accounts are kept in pesetas, reals, and céntimos, but the old *ochavo*, *cuarto*, and *dos cuartos* pieces are still largely used. The following table gives a list of the coins at present in circulation, with their equivalents in English money :—

<i>Copper—</i>			
Ochavo . . . . .	=	1½ centimos of a peseta.	
Cuarto . . . . .	=	½ Real	£ s. d. = 0 0 0½
Dos Cuartos . . . . .	=	¼ „	= 0 0 0¼
Cinco Centimos . . . . .	=	⅒ Peseta	= 0 0 0½
Diez Centimos . . . . .	=	⅒ „	= 0 0 1
<i>Silver—</i>			
Real . . . . .	=	1 Real	= 0 0 2½
Media Peseta . . . . .	=	2 Reals	= 0 0 5
Peseta . . . . .	=	4 „	= 0 0 10
Dos Pesetas . . . . .	=	8 „	= 0 1 8
Escudo . . . . .	=	10 „	= 0 2 0½
Duro . . . . .	=	20 „	= 0 4 1
<i>Gold—</i>			
5 Pesetas (duro) . . . . .	=	20 „	= 0 4 1
10 „ . . . . .	=	40 „	= 0 8 2
Doblon (disused) . . . . .	=	80 „	= 0 16 4
25 Pesetas (100 Reals) . . . . .	=	100 „	= 1 0 6
Media Onza . . . . .	=	160 „	= 1 13 0
Onza . . . . .	=	320 „	= 3 6 0

The duro in accounts is often marked \$.

## PORTUGUESE, SPANISH, FRENCH, ENGLISH, AND AMERICAN MONEY.

PORTUGUESE.	SPANISH.		FRENCH.		ENGLISH.			AMERICAN.
<i>Gold—</i>	Real.	Centvo.	Francs.	Centms.	£	s.	d.	\$ cents.
Coroa, 10,000 reis . . .	220	40	57	30	2	6	0	11.0
$\frac{1}{2}$ -Coroa . . .	110	20	28	60	1	3	0	5.50
1-5th Coroa . . .	44	8	11	46	0	9	$2\frac{1}{2}$	2.20
1-10th Coroa . . .	22	4	5	73	0	4	7	1.10
Moeda . . .	129	0	34	0	1	7	0	6.35
Meia Moeda . . .	64	50	17	0	0	13	6	3.17
<i>Silver—</i>								
Five Tostao, 500 reis	11	2	2	85	0	2	$3\frac{1}{2}$	0.55
1 Teston . . .	2	28	0	58	0	0	5	0.11
$\frac{1}{2}$ Teston, 50 reis . . .	1	14	0	29	0	0	$2\frac{1}{2}$	0.5

*N.B.*—The five-franc piece is worth 1000 reis. The sovereign is worth 4500 reis.

## MONEY TABLE FOR READY RECKONING.

FRENCH.		PORTUGUESE.		SPANISH.			ENGLISH.		AMERICAN.	
Francs.	Centimes.	Mil-reis.	Reis.	Escudos.	Reals.	Centavos.	Shillings.	Pence.	\$	Cents.
..	13	..	22	..	$\textcircled{\frac{1}{2}}$	50	..	$1\frac{1}{2}$	..	$2\frac{1}{2}$
..	26	..	45	..	1	..	..	$2\frac{1}{2}$	..	5
..	50	..	90	..	2	..	..	5	..	10
..	76	..	135	..	3	..	..	$7\frac{1}{2}$	..	15
1	4	..	180	..	4	..	..	10	..	20
1	30	..	225	..	5	..	1	$0\frac{1}{2}$	..	25
1	45	..	250	..	5	50	1	2	..	28
1	58	..	270	..	6	..	1	3	..	30
1	85	..	315	..	7	..	1	$5\frac{1}{2}$	..	35
2	12	..	360	..	8	..	1	8	..	40
2	38	..	405	..	9	..	1	$10\frac{1}{2}$	..	45
2	60	..	445	$\textcircled{1}$	10	..	2	1	..	50
2	85	$\textcircled{\frac{1}{2}}$	500	..	11	..	2	$3\frac{1}{2}$	..	55
3	96	..	668	..	15	..	3	2	..	76
5	26	..	890	$\textcircled{2}$	20	..	4	2	1	..
5	70	..	1000	..	22	..	4	$6\frac{1}{2}$	1	12
11	40	2	..	..	44	..	9	1	2	24
13	..	2	225	$\textcircled{5}$	50	..	10	3	2	52
26	..	2	450	$\textcircled{10}$	100	..	20	6	5	4

*Bills of Exchange.—Banking.*

The exchange on the principal markets in Europe is daily published in most Spanish papers. The 'Change at par between Spain and England is 50d. 45c. for a duro (20r.) The simplest rule to ascertain how many pounds sterling will be given in London for Spanish duros is the following :—Multiply the number of duros by the 'Change, and the product will be the quantity desired, expressed in pence and a fraction ; viz.—

$$\begin{array}{r}
 756 \text{ duros} \\
 50.30 \text{ rate of exchange} \\
 \hline
 22.680 \\
 3,780 \\
 \hline
 3,802.680 \text{ pence and fractions.}
 \end{array}$$

Which we reduce to shillings by dividing the above product by 12 (12d. in 1s.) the result being 3162s., which again reduced to pounds by dividing by 20, gives us £158 : 8s. The same operations will suffice for ascertaining the value of reals in £1 on London. The usual change given for a pound sterling is 97r.—pico mas ò pico menos. They are also drawn at three days. A cheque is called *una letra* ; a draft, *libranza* ; to draw, *librar*. The par between France and Spain is 5fr. 26½c. for one duro (20r.) The same rule subsists for knowing the result of 'Change as shown above. Travellers will do well to provide themselves on leaving England with circular notes, and not letters of credit, as they thus avoid paying commission. Travellers proceeding out of the beaten track will do well to procure small letters of credit from Spanish bankers, on those of other small towns, where circular notes are not so much respected. The numerous agency offices of the Giro Mutuo Bank may be also resorted to. The usual form of receipt is this :—

'He recibido de (*name or place*) la cantidad de (*the sum in letters*) valor en cuenta (*or valor por*) *such and such an object.*

'Son, rs. vñ (*sum in numbers*) (*signature*)' with a rubrica.

*N.B.*—A rubrica—i.e. a flourish or dash with the pen under the name—and always the same, is necessary. Without it legal documents in Spain are not regularly drawn, and these *garabatos* are often most intricate and long to execute ; all the Royal Decrees end with the formula : 'Está rubricado de la real mano.' He who 'no sabe ni poner una rubrica' is indeed worse than an 'infeliz.' He is 'un majadero de marca mayor.'

Endeavour to obtain no change from bankers for circular notes, except money, gold especially, as bank-notes are not easily changed in shops, and are not legal tenders as soon as the bearer is out of the province. Indeed, in Madrid, the Banco de España notes are not accepted outside the very gates of the capital except at a discount. French Napoleons

are current almost everywhere. The principal cities to change money are Bayonne, Barcelona, Madrid, Cadiz, and Gibraltar. The *Lettre d'Indication* that accompanies the circular notes ought to be kept separate for greater security. Be always provided with small change, silver and copper, and avoid Spanish bank-notes.

We have purposely omitted mentioning the coins peculiar to each province, as they are now extant but in few, and are very rapidly disappearing.

*N.B.*—Foreign money can always be purchased on better terms the further the seller is from the country where the money circulates.

### Measures.

THE French metrical decimal system has been introduced by decree of July 13, 1849, and is the only *official* one; but its use has not as yet become quite general, and the vara, legua, cuartillo, etc., are still preferred to the metro, kilometro, litro, etc.

*Old Spanish measures still in use.*—The *vara* is the base; it consists of 3 *piés* (feet), each of 12 *pulgados* (inches), each of 12 *lineas*, and is equal to 836 millimètres, or about 2782 English feet.

English		Spanish
100 yards make	. .	109 varas and 30 pulgadas
12 feet	„ . .	13 piés
12 inches	„ . .	13 pulgadas

### COMPARATIVE MEASURE OF THE FRENCH MÈTRE AND ENGLISH YARD.

French		English
1 millimètre is equal to	. .	0.3937 inches
1 centimètre	„ . .	3937 „
1 décimètre	„ . .	3.937 „
1 mètre	„ . .	39.371 „ and 1 vara 7 pulgadas, 74 cents. of a linea.
1 décamètre (10 m.)	. .	1.9884 poles
1 kilomètre	„ . .	4.971 furlongs
1 myriamètre	„ . .	6.214 miles

A mètre is therefore about  $3\frac{1}{8}$  inches longer than an English yard, and a myriamètre about  $6\frac{1}{2}$  miles.

### REDUCTION OF VARAS INTO MÈTRES AND YARDS.

Varas.	Mètres.	Yards.	Varas.	Mètres.	Yards.
1 . .	0.835 exact	91	9 . .	7.515 about	8
2 . .	1.670 about	2	10 . .	8.350 „	$8\frac{1}{2}$
3 . .	2.505 „	3	20 . .	16.700 „	17
4 . .	3.340 „	3	50 . .	41.750 „	42
5 . .	4.175 „	$4\frac{1}{2}$	100 . .	83.500 „	84
6 . .	5.010 „	$5\frac{1}{2}$	500 . .	417.500 „	420
7 . .	5.845 „	6	1000 . .	835.000 „	840
8 . .	6.680 „	7			

1 mètre = 1 vara, 7 pulgadas, 74 cents. of a linea.  
 1 millimètre = 50 cents. of a linea, or half-linea.  
 1 centimètre.

The following is a rule to reduce all ancient measures into modern—that is, varas, leguas, etc., into mètres, kilomètres—viz. one Spanish league is 5 kil. 555 mètres; therefore, to ascertain how many kilomètres, multiply the 5 kil. 555 mètres by the number of leagues you wish to reduce; then separate the three last numbers on the right by a comma, and the remaining total forms the kilomètres, whilst the three numbers to the right constitute the mètres.

Example: How many kilomètres are there in 12 leagues?

kil.	m.
5	555 multiplied by
	12 leagues, produce
<hr/>	
11	110
55	55
<hr/>	
66	660; viz. 66 kil. 660 mètres.

To reduce mètres to varas, the same rule stands good. Multiply 1 vara 7 pulg. 74 cents. of a linea by the number of mètres desired. The varas differ considerably according to the provinces, and are still in use:—

100 canas of Cataluña equal 185	Castilian varas.	100 English Yards equal 100 varas, 30 pul. etc.
100 varas of Valencia „ 108	ditto (or 106)	The toesa „ 6 feet
100 „ Aragon „ 91½	ditto	1 estado, or braza „ 2 varas
100 „ Navarre „ 94½	ditto	1 codo „ ½ vara
100 „ Balearic Isles 185	ditto	1 palmo „ 9 pulgadas
100 „ Portuguese „ 136	ditto	1 paso geométrico „ 5 pies
		1 cordel „ 5 pasos geomét.

The Spanish league (*legua*), of 20 to a degree, is of 20,000 geometrical feet (*pasos*), equal to the nautical league of 3 geographical miles = 5 kilomètres and 555 mètres, about 3·45 English m. The old Spanish league of 17½ to the degree = nearly 4 English m., often familiarly called *leguas largas* by the guides and all *caminantes*. A statute English mile = 1760 yds. = 5280 ft. = 69 to a degree.

*Superficial Measures.*—The official one is the French hectare, equal to 10,000 square mètres, 2·471 acres, or, roughly, 2½ acres, or thereabouts.

The fanega is the usual Spanish land measure. It is thus composed:—

1 fanega = 12 celemines	
1 „ = 4 cuartillos	
1 „ = 12 estadales	
1 „ = 16 varas cuadradas	
1 „ = 0,0069,873,716 ares	(French)

(9 estadales make 1 are and 0·06s).

## REDUCTION OF SUPERFICIAL FANEGAS TO HECTARES.

Fanegas.	Hectares.	Fanegas.	Hectares.
1 . . . .	0·6440	10 . . .	6·4396
2 . . . .	1·2879	50 . . .	32·1978
5 . . . .	3·2198	100 . . .	64·3956

*N.B.*—The fanega of Castilla is different from that of the other provinces. The yugada (literally yoked, or yoking), the land that two bullocks can plough in a day. The journal of the South of France, the almud, etc., varies considerably. An aranzada is as much as a pair of oxen can plough in a day.

The square centimètre is equal to ·155 square inches, or rather less than  $\frac{1}{8}$ th of a square inch.

1 mètre carré = 1·196 sq. yards, or 10,000 sq. centimètres.

A Spanish sq. foot = 7·746 décimètres carrés.

The vara cuadrada = 6 piés cuadradas.

1 pié cuadrado = 144 pulgadas cuadradas.

1 pulgada cuadrada = 144 líneas cuadradas.

## MEASURES OF CAPACITY, WEIGHT.

1 quintal = 4 arrobas

1 „ = 25 libras

1 „ = 16 onzas

1 „ = 16 adarmes

1 „ = 3 tomines

1 „ = 12 granos.

Arrobas.	Kil. centig. mil.	Arrobas.	Kil. centig. mil.
1 arroba . . .	11,502,325	5 arrobas . .	57,512,000
2 „ . . .	23,005	10 „ . .	115,023
3 „ . . .	34,507	50 „ . .	575,116

Approximately, 1 kilog. is somewhat more than 2 libras; 46 kilog., 100 libras (pounds); the gramme, 15·4340 English grains; 1 cwt., about 110½ libras.

1 tonelada (tons) = 20 quintales, or 920 kilog. 186 centig.

5 „ = 4,601 kilogs.

10 „ = 9,202 „

100 „ = 92,119 „

1 kilog. is equal to 2·2055 lbs. English; 100 kilog. to 1·97 cwt.; 1000 kilog. (or tonneau), to 19·7 cwt.



## GRAIN, OR DRY MEASURES.

1 cahiz = 12 fanegas

1 „ = 12 celemines (or almudes)

1 „ = 4 cuartillos

1 „ = 4 ochavos

1 „ = 8 ochavillos

1 cuartillo . . . 1.156 litre

1 cahiz . . . 666 „

1 fanega . . . 55½ „

The hectolitre = 1 fanega, 9 celemines, 2 cuartillos, 486 mil. of cuartillo.

1 litre = 865-thousandths of a cuartillo

1 fanega = about 1½ bushel

5 fanegas = about 1 quarter

1 fanega	.	0.5550 hectols.	50 fanegas	.	27.7505 hectol
5 „	.	2.7751 „	100 „	.	55.5010 „
10 „	.	5.5501 „	1000 „	.	555.0100 „

46 piés cubicos = 0.995.096 mil. cub.

50 „ = 1 metre cube and 081.626 mil. cub.

The cubic mètre = 35.317 cubic feet (English)

The cubic centimètre = 0.06100 cubic inches

1 décalitre is about an English peck, and 2<sup>9</sup>/<sub>10</sub> hectolitres about 1 English quart.

## LIQUID MEASURES.

1 moyo (seldom used) = 10 cántaras (arrobas of 34 libras each)

1 „ = 4 cuartillos (seldom used)

1 „ = 2 azumbres

1 „ = 4 cuartillos

1 „ = 4 copas.

The arroba or cántara = 3.55 English gallons, or 16 litres, 13<sup>8</sup>/<sub>10</sub> centilitres; 1 litre approximately somewhat more than 1 cuartillo—viz. 1 cuartillo, 3 copas, 92 centesimos of a copa.

The litre = <sup>3</sup>/<sub>4</sub>ths of an English gallon, or 2.11 wine pints, or .97 of an English quart. The arroba is marked @. In oil measures: the arroba contains 25 libras, and each 4 panillas. 1 arroba = 12 litres, 56<sup>8</sup>/<sub>10</sub> centil.

1 litre = 1 libra, 3 panillas, 96 centesimos of a panilla.

Oil:—1 arroba . . . . . 12.563 litres.

2 „ . . . . . 25.126 „

5 „ . . . . . 62.815 „

10 „ . . . . . 125.630 „

100 „ . . . . . 1256.300 „

1 bota de vino or pipe = about 110 to 115 gallons. It will bottle about 52 dozen.

1 marco = 8 onzas (equal to the light marc. each of 8 dracmas)

1 „ = 8 ochavas, or dracmas

1 „ = 2 adarmes

1 „ = tomines

1 „ = 12 granos.

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**For Medicine:—**

1     „     = 8 dracmas, or ochavas

1 " = 3 escrupulos

$$1 \quad " \quad = 24 \text{ granos.}$$

1 libra medicinal . . . . . 0.345 kilog.

5	”	.	.	.	.	1.725	”
---	---	---	---	---	---	-------	---

9	"	.	.	.	.	3.45 <sup>1</sup>	"
10	"	.	.	.	.	3.45 <sup>1</sup>	"

The gramme is = 15.44 English grains.

24 French grains are equal to 2 English grains.

About 6 codos cubicos = 1 cubic mètre.

1 tonelada de arqueo = 1.518 cubic mètres. The lastre = 2 toneladas.

1 tonelada (ships) = 20 cwt. or 1 ton.



# GUIDE TO SPAIN.

## ALCALÁ (DE HENÁRES)

(BIRTHPLACE OF CERVANTES).

**Province of Madrid.**—Population, 15,000, diocese of *Toledo*.

**Routes.**—1st, From Madrid, by rail, 21½ miles, 1¼ hr. by mail train, about 1 hr. by dir. tr. ; fares, 1st cl., P. 3.95; 2d cl., P. 3.05. It is on the direct R. line from Zaragoza to Madrid, its last largest town. The best plan is to visit it whilst at Madrid and return the same day, to avoid discomfort at the *posada* (inn). Besides, there is but little here to interest the general tourist. It is about six leagues from Madrid by the *carretera* (high road).

**Hotel.**—Fonda de Universo.

**General Description.**—Alcalá stands in a plain, on the right bank of the Henáres, which winds its way, hiding, as if for shame, its muddy thin sheet of water behind some stately elms. Several lofty sandy *cerros* screen it from the N. winds, but it is nevertheless a very cold and wind-blown place in winter. The former town, or rather village, that was grouped around a castle built by the Moors, whence it received its actual name—Al-Kalat, the Castle—was already known in the time of the Romans, who called it *Complutum*, and, according to Pliny, was a stipendiary city, subjected to the *Jurid. Conventus* of *Cæsar-Augusta* (Zaragoza): several vases and coins that turn up now and

then would seem to confirm this statement. Guadalajara, nevertheless, is, or rather was formerly, the rival of Alcalá, and disputed with it the right of being Pliny's *Complutum*. The citadel stood on the site now called *Alcalá la Vieja*. About 1118, the first archbishop of Toledo, Don Bernardo, built a rival fortress on the hill now called *Mal Vecino*, and the Moors, who possessed the city, had to surrender. This prelate was the real conqueror of Alcalá, which, in reward, was given to him with all the land around by King Alonso VI., and confirmed to his successor Raimundo. This last, a truly-styled prince of the Church, thus became the absolute sovereign of this petty principality, which, however, never ceased to be, ecclesiastically, dependent on the see of Toledo. Among many other curious illustrations of those times which we read in the *Fueros* or charter that he gave to his people (they are found in a fine codex of the 13th century in the municipal archives of that city), is the following law: 'The man who will pull another by the beard is to be fined four *maravedis*, and have his own cut away; and if he should have none, let him have an inch deep of flesh cut into his chin.' Strange to say, great tolerance was shown by these archbishops towards

the Jews, and a perfect equality between them and Christians established before the law, 'peche como pechan por vezino cristiano á cristiano;' but this spirit of moderation did not extend to the hated infidels, the Moors, who were treated always as the conquered people, and dealt with accordingly. The see of Complutum is one of the earliest in Spain, and its two celebrated martyrs, Santos Justo y Pastor, lived in the time of Dacian. Those who are curious in martyrology and modern miracles may consult on this subject, 'La Vida, Martirio, etc., de los Niños SS. Justo y Pastor,' by A. Morales. Alcalá, 1568, 4to (rare). It contains, besides, some very curious information relative to the antiquities of Alcalá.

Several kings have often resided at Alcalá, where, moreover, the Cortes of the kingdom were held in former times and on various occasions; but it has been chiefly one of the battle-fields of the all-grasping, all-powerful theocracy of Spain, and celebrated for Arch. Tenorio's efforts to obtain the regency during Enrique III.'s minority; for Cerezuela's partizan warfare on behalf of Don Alvaro de Luna, and Carrillo's intrigues in favour of La Beltraneja against the interests of Ferdinand and Isabella, in the arrangement of whose marriage he had played so principal a part. Their daughter, Catherine of Aragon, whom Shakespeare makes Henry VIII. define as 'the queen of earthly queens,' was born at Alcalá, and so was the same Catholic king's grandson Ferdinand, subsequently Emperor of Germany, whose birth caused his mother Juana the loss of her reason; but Alcalá's greatest glory must for ever be to have given birth to Cervantes. The prosperity of Alcalá, inaugurated by the Church, attained its acmé under the wise protection of Card. Ximenes, more generally known by Spaniards as Cisne-

ros, who studied here, and founded the celebrated university in 1510, endowing it generously, and filling its colleges with some of the most learned scholars of his age. When, in obedience to the spirit of centralisation—a bad importation from France—the university was removed to Madrid in 1836, Alcalá fell, never to rise again, and is now but a shadow of its former self, a backward, solitary, abandoned city, without retaining any quaintness or originality or even environs, to compensate for all its other losses. Alcalá was indeed prosperous as the seat of learning, when its halls were thronged by eleven thousand students, when Cervantes, studying here before he removed to Madrid and Salamanca, called it the 'famoso Compluto' ('Galatea,' vol. i. p. 121), and it counted nineteen colleges. Then, on the banks of the river, 'las riberas del famoso Henarés' (Cervantes, 'Galatea,' vol. i. p. 66), the *estudiantina*, or *Burschenschaft*, held merry assemblies. These were the Spanish *estudiantes*, who studied principally for the Church, and belonged to the middle and lower classes. Their want of funds and continual resort to expedient, mingled with gaiety and laziness, has given them a peculiar character, style, and reputation. During vacations and carnival, they went, and still continue to go, in bands about the streets with their usual and now antiquated cloaks in rags, and torn two-corner hats, and singing with a guitar under the windows beg for pence and smiles from regas.

Un estudiante tunante  
Se puso á pintar la luna,  
Y de hambre que tenía  
Pintó un plato de aceitunas.  
Anda, vida mia, abre la ventana,  
Mira qué lucida llevo la sotana.

Sights.—Colegio de San Ildefonso (Capilla del Cardinal Cisneros), Archbishopal Palace, La Colegiata (cathedral), Church of Santa Maria.

*Colegio de San Ildefonso.*—This colegio mayor was the seat of the former university. It has a grand effect when seen from a distance, but on closer examination becomes clumsy and massive. It was magnificently built and endowed by Ximenes. The few remaining halls, patios, and galleries are desolate and lonely, but still bear vestiges of their former grandeur. Of the Paraninfo, where degrees were conferred, and which was richly ornamented in the 16th century, there exists little now except the ceilings and the ornamented galleries which run round.

The principal curiosity here is the chapel built by Gil de Ontañon in a semi-Moorish Gothic style with great magnificence and taste. The tomb of the founder should be noted. It is of marble, very elaborately and delicately chiselled, the work of Domenico of Florence. One of the most remarkable men the world has ever produced—remarkable alike for integrity, indomitable perseverance, self-denial, devotion to his religion, and the extraordinary versatility of his talents—Ximenes, Francis de Cisneros, was throughout his long life pre-eminently one of the people. He was born of humble stock at Torrelaguna, in 1437, educated at Alcalá and Rome, and became successively Vicar-General of the great Mendoza, Confessor of Isabella la Católica, Archbishop of Toledo, Cardinal, and Regent of Spain. The primacy he steadily refused until his acceptance of it was commanded by Pope Innocent VIII., and to the end he remained in all his private ways the simple and stern Franciscan monk. Some of his enterprises were naturally dictated and stained by the uncharitable and lawless spirit of the age, but, upon the whole, his *de facto* government of the country—especially during the troublous days succeeding the death of Isabella—was

characterised by consummate wisdom and enlightenment. The usual fate of all great men finally overtook him, and he died, Nov. 6, 1517, in semi-disgrace, broken-hearted at the ingratitude of Charles V. His latter years were spent at Alcalá, in the production, at a cost of 80,000 ducats, of his famous Complutensian Polyglot Bible (Complutum, or Confluvium, the Roman name of the city), printed here in 6 vols. folio in 1517, but not published until 1522. Over this his most cherished work Cisneros spared neither pains nor expense in collecting authentic MSS. and bringing together the finest available scholars of the day. It contains, besides the Hebrew text, the Septuagint Greek, the Chaldee (each with a literal Latin version) and the Vulgate; and, while no longer held in great esteem for its own sake, is entitled to the greatest honour as the first work of its kind, and an almost superhuman labour of love and energy.

The place has lost most of its literary treasures, but one may still find here some curious books and MSS.—among others the celebrated Alphonsine Tables, drawn up by order of Alfonso X. The work is written in Spanish, and is one of the earliest of Western science written in a modern language; the introduction is the catalogue of the fixed stars, celebrated as 'Las Tablas Alfonsinas.' This work was a great step towards the diffusion of knowledge in the 13th century. These books contain, besides methods, etc., and the tables, eloquent and poetical explanations. The following passage will show the style and quaint manner of the king. Speaking of Ursa Major, he says, 'Some astronomers have taken it for a wain with its pole; others say it has the form of an animal, which might as well be a lion, a wolf, or a dog, as a male or a female bear. Here, then, are heavenly animals

inhabiting that part of the sky where this constellation is to be found, and recognised by ancient astronomers because they saw four stars forming a square, and three in a right line. They must have been endowed with a better eyesight than ours, and the sky must have been very clear. Since they say it is a she-bear, let it be one; they were lucky in being able to distinguish it.' The ancient astronomers did not err in their estimate of the Alphonsine Tables. Regiomontanus says, 'Beware lest you trust too much to blind calculation and Alphonsine dreams.' Tycho Brahe says that the 400,000 ducats expended upon the tables would have been better laid out in actual observation of the heavens. In point of truth, Alfonso had little or nothing to do with the tables that bear his name. (See also about these tables, Ticknor's 'History of Spanish Literature,' vol. i. p. 35, note.)

*Archiepiscopal Palace.*—Observe the second patio and staircase built by the primates Fonseca and Tavera, both of them of good plateresque; also the Berruguete-like windows of the first patio and garden façade. The archives now housed here—*Archivo Histórico*—should be visited for the sake of their literary curiosities, and, especially, the series of documents relating to the Great Inquisition.

*La Colegiata, or San Justo y Pastor.*—This church is the oldest parish in Alcalá, and was raised to a colegiata in 1479. The edifice was considerably enlarged in 1497 and 1509 under Pedro Gúmel. It was styled *Magistral* by Pope Leo X., when Cisneros caused all its prebendaries to be doctors in divinity. It is situated in a plazuela, and presents a plain façade with an indifferent stone tower. Its three naves are deficient in

beauty and proportions; the reja which leads into the presbytery was elaborately worked by Juan Francés. The principal retablo in the presbytery is baroque, and all around is modernised, churrigueresque, paint, and bad taste; under it is a crypt, where the remains of the martyr boys, Justo y Pastor, are kept with great veneration. The paintings of Carducho, etc., are very indifferent.

*The Church of Santa Maria* should be visited by all readers of Don Quixote, as it was here that Miguel de Cervantes Saavedra was christened. We read in the registry of births of this church, in the book which begins in 1533 and ends 1550: 'On Sunday, 9th Oct. of the year of our Lord 1547, was baptized Miguel, son of Rodrigo de Cervantes, and of his wife Doña Leoner. Juan Pardo was godfather, and he was baptized by the Bachiller Serrano, curate of Our Lady. The witnesses being the sacristan (sexton), Baltasar Vazquez, and I who baptized him. Signed, Bachiller Serrano.' In this same book are also the 'partidas de bautismo' of his brother Andrés, baptized 1542, and his sisters, Andrea, 1544, and Luisa, 1546.

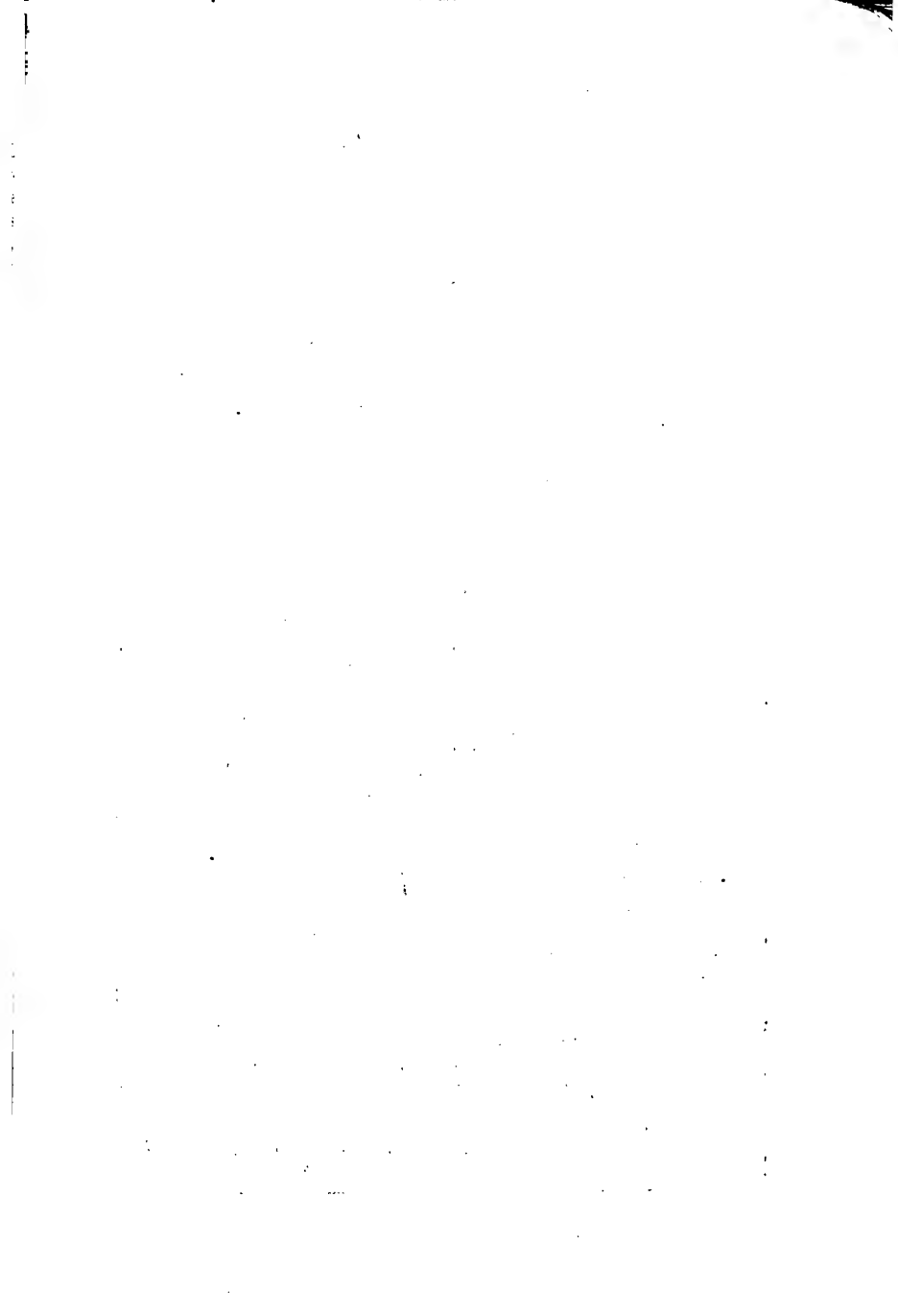
*The Mineral Baths of Loeches* (sulphates of soda and magnesia) are situated 11 kil. from the Alcalá station. Dominican convent, palace and tomb of the Duke of Olivares, Philip IV.'s minister. Diligence from Alcalá during the bathing season, June 15th to Sept. 15th.

*Books of Reference*—1. 'Vida, Martirio, etc., de los gloriosos Niños Mártires SS. Justo y Pastor,' by Amb. de Morales; Alcalá, Angulo, 1568—scarce, and containing curious information on the antiquities of the town.

2. 'Descripción de la Universidad de Alcalá,' by Vergara (MS.)

3. 'Seminario de Nobles, Taller de Venerables,' etc.; 'El Colegio Mayor de San Pedro y San Pablo,' with a life of Card. Cisneros, by Alcolea (Madrid.) Martin, 1777; another 'Life' by Albar Gomez, and an incomplete one by Vergara.

For the history of Cardinal Ximenes, 'Vida de Ximenes,' etc.; 'El Colegio Mayor de San Pedro, Toledo, 1604; Prescott's 'Ferdinand and Isabella' or Hefele's 'Der Cardinal Ximenes und die Kirchlichen Zustände Spaniens,' etc., Tübingen, 1851.







## ROUTES TO ALICANTE.

1st. From *Madrid*. By railway in 13½ hours by mail train, about 17 hours by omnibus train; distance, 282 miles or 455 kil.; two trains a day; fares, 1st cl., Pes. 52.35; 2d cl., Pes. 40.60; 3d cl., Pes. 24.90. Station at Madrid, Puerta de Atocha; same road as Madrid to Valencia as far as La Encina (see *Valencia*). At La Encina a good buffet. The road from La Encina is not picturesque, and the villages uninteresting. At *Villena* (12,000 inhabitants, once the appanage of the celebrated Mary of that name) there is on a hill an old historical castle of no artistic merit; the slopes of the hills around are clothed with vines, and the great annual fair, held Sept. 29 to Oct. 5, is of considerable importance, the sales amounting then to about £120,000. A road here leads to *Alcoy*, where the best cigarette-paper in Spain is manufactured, with woollens, coarse and inferior. The river is the Vinalopó. Three miles from *Sax* the Vinalopó is crossed, and a tunnel begins of 530 yards (485 metres) long; 2 kil. after *Monovar* the Vinalopó is crossed again on a bridge which is considered the most important work on that line. *Novelda* (pop. 8100) is one of the most picturesque valleys in this part of Spain. This, with the country around Elche, and the whole valley of the Seguras, has been compared to the delta of the Nile, and its natural productions are the orange, the palm, Indian corn, fruits of all sorts, aniseed, oil, wine, etc. Three miles from it is an almost ignored sulphureous spring.

Dil. here to Murcia, Elche, etc. (See *Murcia*.)

2d. From *Valencia*. A. By rail. Take tickets to Alicante. At La Encina carriages are changed, and travellers have ordinarily to wait for train from Madrid to Alicante. Only two trains (the mail and slow) leave daily from Valencia to La Encina. Time, 4 hrs. by mail, and about 7 by slow train; fares, 1st cl., 53r. 35c.; 2d cl., 40r. 40c.; 3d cl., 23r. 60c. Distance, 113 kils. N.B.—Hours of trains should be carefully combined, so as to avoid delay at La Encina, and even passing the night there; but if the latter be the case, the French people who keep the Buffet supply some very decent rooms, and the fare is tolerable. The inn close by is very wretched. From La Encina to Alicante, time about 3 hrs. by either train; distance, 97 kil.; fares, 1st cl., 43r.; 2d cl., 33r. (For details of road from Valencia to La Encina, see *Valencia B.*) B.—By sea, 12 hrs. by steamers of the Compañía General Trasatlántica, and others occasionally, which are advertised in papers of Valencia and Alicante, 110r., 80r., and 40r.

3d. From *Murcia* (see *Murcia*), by rail, through Elche and Orihuela; two trains per day; time, 3½ hours; fares, 1st cl., 34r. 60c.; 2d cl., 26r. 20c.; 3d cl., 17r. 30c.

Also from Barcelona, Malaga, etc., by steam. (For particulars, see advertisements in daily papers and railway guides.)

Average yearly barometrical height 761. mil. o  
Average annual temperature . . 17.5 cent.  
Temperature, maxima (July 10) . 37.2 "  
" minima (February 7) 0.6 "  
Number of rainy days in the year . 24  
Quantity of rain fallen . . . 77 mil. 10

**METEOROLOGICAL OBSERVATIONS MADE AT THE INSTITUTE OF  
ALICANTE (AN AVERAGE YEAR).**

Months.	Temperature of Air.				Direction of Winds.								Days of Rain	Quantity.
	Aver- age.	Maxi- mum.	Mini- mum.	Oscil.	N.	NE.	E.	SE.	S.	SW.	W.	NW.		
December	10.8	25.4	2.4	27.8	4	2	3	..	..	4	1	17	2	6.10
January	12.8	25.8	2.6	23.2	4	6	..	..	..	8	3	10	4	36.83
February	8.9	23.9	3.2	27.1	9	4	..	..	..	3	1	12	4	142.75
March	12.8	27.4	3.8	31.2	3	7	..	4	4	1	2	10	2	11.94
April	15.1	28.2	2.1	26.1	7	10	..	2	4	4	1	8	9	118.88
May	19.6	34.3	5.6	28.7	..	5	5	10	4	2	..	5	3	11.69
June	23.1	36.2	12.2	24.0	..	6	2	14	2	2	..	4	1	1.27
July	24.7	37.8	12.6	25.2	..	4	7	13	4	2	..	1	2	43.69
August	25.0	38.4	14.4	24.0	..	12	6	11	..	1	..	1	1	1.27
September	21.6	33.2	7.2	26.0	3	6	4	8	2	1	1	5	3	16.00
October	18.7	29.7	7.8	21.9	3	9	11	3	1	3	..	1	3	55.12
November	16.6	29.4	4.4	25.0	2	5	2	1	1	9	5	5	1	1.78
Totals					35	76	40	66	22	40	14	79		
Average annual atmospheric pressure					760.08									
" " temperature					17.5									
Maximum temperature, August 29					38.4								Number of rainy days 35	
Minimum temperature, March 10					3.8								Quantity fallen 447.32	

**METEOROLOGICAL OBSERVATIONS MADE AT THE INSTITUTE OF  
ALICANTE (A DRY YEAR).**

Months.	Temperature of Air.				Direction of Winds.								Days of Rain	Quantity.
	Aver- age.	Maxi- mum.	Mini- mum.	Oscil.	N.	NE.	E.	SE.	S.	SW.	W.	NW.		
December	13.0	25.3	1.1	24.2	2	2	..	..	1	11	4	11	5	14.74
January	10.6	28.3	1.1	29.4	5	4	1	1	1	5	4	10	4	14.49
February	12.3	23.9	1.1	22.8	2	4	4	1	3	6	2	6	1	6.86
March	14.6	27.9	0.3	27.6	6	4	..	4	3	7	1	6	3	7.12
April	15.9	31.1	4.0	27.1	3	7	7	4	2	3	1	3	3	14.74
May	18.4	33.7	4.7	29.0	..	12	7	6	2	2	1	1	4	42.67
June	22.8	34.4	11.5	22.9	..	5	4	10	8	2	..	1	1	2.79
July	25.1	37.1	14.0	23.1	..	4	9	10	3	2	..	3	..	..
August	26.3	37.9	15.0	22.9	..	7	4	14	6	..	..	..	..	..
September	23.9	34.8	11.3	23.5	2	6	5	6	6	2	..	3	1	2.79
October	21.8	33.1	8.9	24.2	..	12	6	1	2	6	1	3	5	26.42
November	16.6	26.7	5.1	21.6	2	5	6	..	2	4	2	9	3	27.94
Totals					22	72	53	57	39	50	16	56		
Average pressure of atmosphere					760.10									
Average temperature, annual					18.4									
Maximum temperature, August 9					37.9								Number of rainy days 30	
Minimum temperature, January 21					1.1								Quantity fallen 160.56	

'The grand objection to Nice is its dryness and the exciting and irritating nature of its atmosphere.'—('On the Climate of Nice,' by W. Farr, M.D., p. 10.) But if, in some diseases, these are found to aggravate the malady, in others, of an opposite tendency, they are productive of much good. The death-rate is about 1 in 32, varying considerably with the seasons.

Elche (12 m. from Alicante, see p. 10) has not been as yet studied as a medical station. It might, nevertheless, be considered superior to Alicante in many respects. The sky is heavenly, the air pure and genial, and the forests of palms, orange-trees, pomegranates, and olives, are sufficient to indicate the temperature in winter. It is very dry, but not as much, perhaps, as Alicante, owing to constant and abundant irrigation, the Vinalopó river, and the neighbourhood of the Pantano or lake, situated 3 miles N. There is also a cool shade under the palms; but it must not be forgotten that it is exposed to the influence of the E. and N. winds, which prevail especially during the winter, although at rare intervals. In the summer, intermittent fevers are not unfrequent (a consequence of emanations from the irrigated huerta) which more particularly seize the labourers, who stand all day in the water under a scorching sun. The houses are not comfortable, certainly, but arm-chairs, carpets, and doors and windows closing hermetically, are a useless luxury, nay, a nuisance, in these Oriental climates. Living is very cheap, fruit and vegetables are sold for a song, and its proximity to Alicante renders supplies easily obtainable. There is, we do not deny, a total lack of society, amusements, and comforts, the absence of which is often felt by invalids; but the real advantages of climate, combined with very great cheapness, are objects not to be despised,

and must compensate for others. Doctors may safely send here all invalids suffering from catarrh, rheumatism, and consumption, accompanied by abundant expectoration, in the first stages of the malady, and in all cases where the irritability of the patient (especially in lymphatic temperaments) cannot endure the more exciting air of the sea-side medical stations.

**General Description.**—Alicante is situated on the sea-side, extending along and around the spacious open bay, and at the foot of the lofty, bleak, chalky hill, crowned by an old and now much ruined castle. Its houses, low, gay, whitewashed, look picturesque from the steamer as one enters the port, and the background is formed by a striking range of mountains. The environs are bare, and the soil salinous. A few palms and fig-trees add to the Oriental appearance of the place. It is, on the whole, a very backward, uninteresting city, with little or no society save that of a few English merchants, old residents in the place, and the usual humdrum old-fashioned Spanish provincial tertulia (easy evening parties). There is a pretty good theatre, a plaza de toros, a fine market-place, opposite to Fonda del Vapor, and the town-hall has some sort of an appearance, but without any determined style or definable effect. The tobacco-manufactory employs some 4000 women, many of whom are perfect types of the semi-Moorish Alicantina beauty. The Alameda is the fashionable walk. Outside the town are two other promenades, the Alameda of San Francisco and that of Los Capuchinos. There are two pretty gardens, which should be visited rather by botanists than by amateurs accustomed to English or French gardens—we mean the Jardin of Pinohermoso and that of Peñacerrada. For permits (admission), apply to the landlord of the hotel.

The Port is spacious, situated between Cabo de la Huerta on the N.E. and Cabo de Sta. Pola on the S., distant from each other S.W. and N.E. about 10 m. It is secure, and though large ships moor N. and S., distant from  $\frac{1}{4}$  m. to 1 m. from shore (in from four to eight fathoms water), they are never driven from their moorings, however much they are exposed to all winds from E.N.E. to S. by W., because the holding-ground is first-rate. The trade is not very active, although it has of late somewhat increased, from facilities being afforded to transport by the railway to Madrid. The principal export is raisins, which are mostly taken to England. The other chief exports are liquorice, brandy, wine, almonds, esparto goods and lead. The exportation of barilla formerly amounted to 100,000 cwt., but has now almost ceased from its having been superseded by artificial soda. The imports are, sugar, coffee, cotton and linen stuffs, coals and railway material. The value of English direct legitimate imports into Alicante amounts to about £300,000, the port being visited by an annual nett British tonnage of 80,000 tons. Alicante is a great smuggling centre, and the contrabandistas, those armed and bold free-traders of all times and climes, are very much looked up to, sympathised with, aided and overlooked by all here. An English company has been formed for melting and refining the rich argentiferous lead ores of Almagera and other parts of the province of Murcia. The schools for the lower classes are very few and not attended: crime is therefore frequent—about 1 in 379; and according to statistical returns, of 847 brought for trial, 780 were able neither to read nor write, and the Valencian dialect, the old langue d'oc, is still chiefly spoken by the lower and many of the middle classes. Agriculture is

very backward, and although the farmer has certainly to contend against drought, which often lasts for seven and nine months in the year, his ignorance and indolence prevent his alleviating this condition by making more *pantanos*, canals, wells, and by planting trees—those hated enemies of the Spanish peasant.

**Sights.**—Church of San Nicolas de Bari—Churches of Santa Maria and Sta. Clara—The Castle—Elche.

*Church of San Nicolas de Bari*, the titular saint, 'el patron,' of Alicante, was built in 1616, in the Herrera style (Græco-Roman). It is of very good proportions, well conceived and executed, but not completed, and ornamented with very bad taste. The church of Sta. Maria is very indifferent; that of Sta. Clara was originally founded to receive the sacred sudario, 'one of the three napkins or kerchiefs with which the Veronica wiped our Saviour's face on his way to the Calvary.' It was brought from Rome in the 15th century, and its authenticity is undoubted by the Alicantinos, who hold it in great veneration. See, for more details, 'Disertacion historico-dogmatica sobre la sagrada Reliquia de la serenísima Faz,' etc., by a Jesuit called Fabiano Murcia, 1763, 4to.

The pictures of the Marquis del Angolfa, formerly well worthy of a visit, are now dispersed, owing to the death of the Marquis. Their value was, however, greatly overrated. They consisted of about 1000 pictures of Spanish and Dutch schools. The Italian paintings were nearly all of them copies; but there were some good Snyders, and a good copy of Rubens's 'Deposition from the Cross,' at Antwerp. The best paintings of the Spanish school were the 'Good Shepherd,' by Orrente, a *soi-disant* Murillo, and a fine Virgin

and Sleeping Saviour by Alonso Cano.

*Castle.*—To see it, apply with card to the Gobernador. The Castillo de Santa Barbara commands the town and bay; its situation is good, but the continued dilapidations to which it has been subject have rendered it almost useless for defence, and of no interest to the military tourist; it is composed of four *emplazamientos* (plateaux), the highest of which overlooks the city, and is strong. It is about 400 ft. high. The castle of San Fernando crowns on the N. side the cerro (height) of Tosal, and defends that position which commands the fortress; the Isla Plana, on the S. of the city, and distant  $3\frac{1}{2}$  leagues from Cabo de Santa Pola, is 1180 varas long by 500 wide, and defended by the Torre de San José.

*Antiquities.*—There are no antiquities collected at Alicante that we know of, although several persons possess coins, medals, etc. Alicante, never remarkable in history, is the ancients' Illice, erroneously ascribed to Elche, and has sometimes also been called Alona. The Lucentum which some authors mention as the former name of Alicante, was not this city, but one situated at Tusal de Manises, close to Alicante, where many ruins, coins, etc., have been found. The 'Crónica de la Ciudad de Alicante,' by Dr. Don Vic. Bendicho, MS. fol., in Acad. de la Historia, D. 107, dated 1640; and 'Illice Ilustrada,' begun by Maltés and finished by Lorenzo Lopez, both Jesuits—MS., very scarce; 'Lucentum, hoy Alicante,' proving that Lucentum was the origin of Tusal de Manises, by Pio de Saboya, Count of Lumiares, Valencia, 1780, 4to, with cuts; 'De la Iglesia de Illice, hoy Elche,' by Florez, in his 7th vol. of 'Esp. Sagrada,' 'Recopilacion,' etc., by Sanz, MS., in Bib. Nac. (Coleccion Bohl de Faber).

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## EXCURSION TO ELCHE.

A visit to this town of most Oriental character, situated amid a forest of palms, should by no means be omitted; indeed, it is worth a journey to Alicante. The distance is 4 leagues (12 miles) from the town, and 2 leagues (6 miles) from the sea. The drive is charming; for though the country is flat and never green, there is a compensating novelty and picturesqueness about the ruddy soil, the clumps of stately palms and fig-trees that shade the doors and avenues to Tangerine-looking houses. The old diligence services are now superseded by the direct railway between Alicante and Murcia, whereby a long day may be spent at Elche—the second station out—at a cost of 5 pesetas, 1st class; 3.50c., 2d class; and 2.50c., 3d. For those who prefer to drive, however, there are also small omnibuses and tartanas, that may be hired for a conventional price; time, from  $2\frac{1}{2}$  to

3½ hours, according to state of the road, which is not good.

Elche, some say, was originally the ancient Illice, but according to others, and with more likelihood, it was merely an Arab village, whose name in Arabic would mean *tornadizo* (whirlwind, and also turncoat, deserter), (see 'Tesoro de la Lengua Castellana,' by Dr. Sebast. de Covarrubias, etc. It is situated close to the ravine formed by the Vinalapó, which runs through it, and which called into existence this charming oasis in the desert, as the Arabs used its waters with their usual ingenuity for the irrigation of the huertos and palmas. The works to insure this irrigation to the plains around Elche are a *pantano* (marsh), situated about 3 miles N. of the town, and placed across a gorge of the Vinalapó water; the wall that shuts up this gorge is 68 ft. 3 in. high, 34 ft. thick at its base, and 26 ft. at the summit, thus forming a terrace of 228½ miles long, from one hill to another. The town is long and clean, the houses whitewashed, of one or two storeys; the roofs flat, with few openings on the streets, and most with a patio or open court in the interior. The costume of the people, their features and attitudes, the absence of females in the streets, save on holidays, the lofty stately palmas, which, like so many jets of verdure, spring up above the roofs between the edifices, are all Oriental. The only good inn is Posada Nueva del Sol, where decent beds and very cheap living are to be obtained, coupled with civility. The population is about 20,000.

**Sights.**—There is little to see in the town itself. *The Church of Sta. Maria* has a very fine portico; the interior is well proportioned and not over-ornamented. The tabernacle is made of precious marbles, with an effigy of the Virgin of the Assumption, which is

held in great veneration. It is often dressed in beautiful rich mantos, has several fine jewels, and is even a landed proprietor, for the finest palms are seen in her orchards, called 'Huertos de la Virgen,' over the entrance of which is her crown and monogram. The produce goes to pay for the dresses and candles; and the priests and sextons, who take care of the image, have mass said, and celebrate unciones on her special festivals, etc. Do not omit ascending the belfry (*companario*); the height is not great, though the steps are much worn and slippery. The view is very pleasing. On the one side is seen, in the distance, the lagoon, or albufera of Elche, which is smaller than that of Valencia, but equally well stored with fish and game; on the other are the Huertos de la Virgen and palm grounds, the tawny barren plains all round, and below the many hundred terraces, each a perfect picture. From this is also seen the *Calandura*, now a prison, once an alcazar, whose tower is crowned by two bronze figures larger than life, representing a man and a child, which, by hidden combinations with the clock, are made to strike the hours and the quarters.

**Palm Trees.**—Now proceed to visit the gardens close by; the date-tree (*Phoenix dactylifera*, Linn.) is called here *palmera*, and the fruit *dátil*. To prosper, they require this sandy soil, well watered, and the warm genial atmosphere; they grow very well, too, near the sea, provided it be about the same latitude, and are an importation probably from that portion of Barbary where they abound most, and which is therefore called Biledulgerid. In Holland's 'Plinie,' b. xiii. c. 4, it is said 'Date-trees love a light and sandie ground, and specially (for the most part) if it stand much upon a veine of nitre besides.' The Arabs sow the



kernel about the end of March, but they and the Spaniards prefer multiplying them from the shoots taken from the roots, or just under the leaves; they are sheltered from the sun, and watered often until they have taken root. This mode has the great advantage of obtaining female plants (which are the only ones that yield fruit), as a few males are sufficient to fecundate a whole forest. When, about April and May, the male flowers are blooming, the labourers cut these off, and shake the dust (pollen or farina) over the females, which are thus impregnated. This artificial fecundation, which is now being experimented upon in France, to extend it to corn, etc., is not a new discovery, and Theophrastus mentions it in his 'History of Plants,' while Pliny leaves little or no doubt about it. This would show that the ancients were cognisant of the existence of sexes in plants long before Linnæus and others.

The best dates are the yellowish-coloured ones. They ripen about November, when they hang in rich golden clusters all round the summit. It is curious to watch the dexterous *hortelanos* (gardeners), when they gather the fruit, reaching the top of the branchless trunk by means of a rope, which they pass loosely round their waists and the trunk, resting on it all their body in a horizontal position, while their bare feet, pressing the tree, tighten the rope, and thus leave their hands free. The produce is abundant, averaging 4 to 8 arrobas yearly (though some exceed 15 and 20), which are sold from 8r. to 40r. each. The trunk is often used for light timber, and is very hard, firm, and almost incorruptible. There is scarcely a part of

the tree that has not some use, although the Arabs derive greater utility from them than the Spaniards. The male leaves or palms on the summit are tied together from April to June, and blanched, as gardeners say; that is, by this continued compression, they lose, so to speak, the circulation of their sap and become whitish. They are then cut, and sold separately on Palm Sunday—some twisted into shapes of crowns, with ribbons, etc.—and when blessed by the priest are hung up at the balconies and over the doors, and taken about on Palm Sunday processions.

Pilgrims, formerly, as is known, were holy *travellers*, who visited one particular shrine and then returned home, but the *palmer* made it his sole profession to visit several shrines, and lived on charity; and as Jerusalem was one of them, they used, once there, to make a palm staff and go with it thence about the world.

The defective palm-leaves are sent to cigar manufactories to be converted into cigarettes—often mistaken, together with the maize leaf, for the genuine Guatemala pajillas. The annual crop averages—Palm-leaves sold on Palm Sunday, £2000; dates, £14,000. This old Catholic custom is tending to wear off. Visit the palm-plantation of one of the most intelligent palm-growers at Elche, whose name is almost as long as the highest of his trees—Don Gaspar Botella de Pomares. He has the best nursery here, and sells them, when of 3 to 5 years old, for about 10r. to 12r. each, journey to Alicante included, whence they can be sent to Marseilles by Lopez's steamers for a trifle. Cotton is grown here, but in small and insignificant quantity.

## ALMADEN

Provinces of *Ciudad Real*. Diocese of *Toledo*—7431 inhab.

**Routes, Conv.**—1. From Madrid, by the Madrid and Badajoz line; two trains a day. Book throughout; time, about 12 hours. Fares, 1st cl., Pes. 30.85; 2d cl., Pes. 23.15; 3d cl., Pes. 15.45. A slow and uncomfortable journey, passing by Toledo and Ciudad Real.

2. From Valencia, Alicante and Murcia, *viâ* Alcázar, Manzanares and Ciudad Real; two trains per day. A cross-country and slow journey, but may be taken *en route* for Lisbon.

3. From Córdoba, by rail through Almorchon, one train per day in about 9 hrs.; or riding—roads not very good, and accommodation by the way bad.

*Route: Cordova to Almaden, riding,  
18 leagues, 3 days.*

	Leagues
Cordova to Villarta . . . .	6
Villanueva del Duque . . . .	5
Viso de los Pedroches . . . .	2
Santa Eufemia . . . .	2
Almaden . . . .	3
	<hr/> 18

The ride is over a wild country, interesting alike to botanist and mineralogist. Sleep 1st night at Villarta; 2d night sleep at Viso de los Pedroches. The first day's ride is through the sierras and pine-forests. At Viso there is abundant mica-slate, followed by granite. There is a bridle-road from Almaden to Seville, by Fuente de Cantos, Aracena, and Rio Tinto; distance about 50 leagues.

**Inn.**—The Fonda de Leopoldo (different). Get, before you leave for Almaden, letters of introduction to the superintendents of the mines, and lodge in some private house. The village is perfectly uninteresting; a good hos-

pital and several schools, mining and others.

**Quicksilver Mines.**—The quicksilver mines of Almaden are considered to be the oldest known in Europe, as affording most curious matter of information to science, and, what is more, as the richest in the world. They are deemed inexhaustible, and are a source of great revenue to the State, to which they belong. The principal vein or flow actually worked is about 25 ft. deep, and is found amid a soil composed of rocks of quartz and strata of schist, virgin quicksilver being also found in pyrites and hornstein. A depth of 315 metres has been reached. The ore yields, on an average, 10 per cent quicksilver. The total produce in 1887 was 44,000 francs (about 1,500,000 kilos), exceeding by 30 per cent the produce of the great Californian mines. The quicksilver is nearly all consigned to Messrs. Rothschild in London. The mines employ about 3500 hands. The work goes on night and day. The arched stone galleries and the wells called tornos are well deserving of close attention; the machinery is not worthy of the rest.

**Books of Reference.**—1. *Minas de Almaden*, by Casimiro de Prado; Madrid, 1846.

2. *Plans and Maps of the Filones (veins) of Almaden*, in Hoppensack's 'Ueber den Berghau in Spanien.' 1796.

3. 'Détails Géolog. sur Almaden, par Ezquerria del Bayo,' Bull. of French Geol. Soc., vol. x. p. 107 (1839).

4. 'Sobre las Minas de Almaden,' by Rafael Cabonillas in 'Anales de Minas,' vol. i. 1858.

5. 'Diccionario,' etc. by Pascual Madoz, etc., vol. ii. p. 21.

## ALMERIA.

Capital of province of same name.  
Population 45,030.

**Routes, Conv.**—1. From Granada by Guadix; distance, 25½ leagues. There is a small diligence called a gondola, which holds eight people, and performs that journey in 3 days, stopping at Guadix for the first night, and at Venta de Doña Maria. For the road to Guadix, see *Murcia*. The road is very bad, especially in winter, when it is often impracticable; it is also uninteresting, though the villages have all soft, romantic names of Moorish origin, such as Alboladuz, Alcubillas, Gador, Benahadux. For those who prefer riding we subjoin another itinerary.

*Granada to Almeria, riding; distance, 25½ leagues, 3 days, or 2 long ones.*

	Leagues
To Fargue . . . . .	½
Huтор de Santillan . . . . .	1
Cruz del Puerto . . . . .	1½
Venta del Molinillo . . . . .	1½
Diezma . . . . .	1½
Venta del Rio . . . . .	1½
Guadix . . . . .	3½
Sleep.	
Ventorillo del Barranquillo . . . . .	3
Ocaña . . . . .	2
Alcubillas . . . . .	4
Sleep.	
Gador . . . . .	1½
Benahadux . . . . .	3
Almeria . . . . .	1
	25½

2. From Murcia. Unless proceeding to Guadix to wait for and go by the above No. 1 gondola, we know of no direct service; if riding, stop at Baza, and go direct across to join the No. 1 road. 3. From Alicante and Cartagena, Cadiz, and Gibraltar, there are *occasional* steamers that touch at Almeria; they are advertised in local papers, and may be averaged about once a fortnight:

time by steamer from Cartagena, 12 hrs; from Malaga, about the same.

**Inns.**—Grand Hotel Tortosa, Paseo del Principe; fair and reasonable; Vapor; Malaqueña, inferior.

**General Description.**—Almeria, the Al-Mariyat of the Arabs, is situated on the sea-shore and in a valley formed by two hills crowned by a castle and an alcazaba; it is surrounded by high walls of most picturesque appearance that extend from the sea to the hill; then follow the undulating ground, and from the valley ascend to the other hill and back to the city. These walls, with their cubos or towers, are an excellent specimen of mediæval and Moorish military architecture and engineering; the forts still subsist, though the Al-Kazaba is in ruins, and the *Torreón del Homenaje*, that overlooks yawning precipices, has better escaped the unrelenting hatred of the rival Goth and of time, and was even repaired in the 15th century. Its two Gothic façades are decorated with the escutcheons of the Catholic kings, and it contains several low and sombre halls and corridors with *miradores*.

The province of Almeria is not very prosperous, and yet the soil is rich, and yields plentiful crops of maize and corn. At Adra the sugar-cane abounds; at Albánchez and Rioja excellent oranges and lemons are produced, and many varieties of American fruits grow almost spontaneously in the plains around Almeria itself. Several very rich mines are found in the different sierras which intersect it in every direction. In that of Gata, E. of Almeria, jaspers, agates, basaltic banks. In Sierra Nevada, W. of the province, are the celebrated quarries of Macael marble. In Sierra Cabrera may be found antimony, malachite, gypsum, magnetic iron, etc. The Sierra

Almagrera, E. of province, teems with silver.

The climate is proverbially mild, and winter is not known, except in the ridge of hills to N., where snow often falls, and the cold is strongly felt.

The harbour is fine and safe, vessels of heavy tonnage being able to load alongside the mole, which is being rapidly extended. There are several projected lines of railway, but none in prospect of completion. The chief exports consist of grapes (about 800,000 barrels), esparto (10,000 tons), refined lead (2000 tons), calamine (300 tons), iron ore (8000 tons), and sulphur (2000 tons).

There is little here to interest the ordinary tourist. The chief sight is

**The Cathedral.**—This edifice, of about the end of the 15th century, partakes of the character of the fortifications; four massive and once formidably built and armed towers are placed at its angles; the apse has the shape of a polygon, and its walls are crowned with battlements. In 1517 the warlike chapter rebuilt the military works, if they may be so called, of the cathedral, spending 20,000 marvedis upon them; and when, on September 22, 1522, an earthquake had battered the whole edifice, they lost no time, and spared neither money nor workmen, in repairing their walls. The principal façade is placed between two buttresses or pilasters, that bear on their basements alto-relievo angels of indifferent execution, with capitals composed of mascarons and *jarros*. Between them runs a gallery with arabesque open work; the portal is effective and of quadrangular shape, much and ill ornamented; the second

or upper stage is ornamented with an imperial escutcheon, the statues of St. Peter and St. Paul, and a Virgin in a niche. The interior belongs to the period of Gothic Decline, the capitals of the pillars being almost Corinthian in style. In a chapel situated in the apse is a rich marble tomb of a great benefactor of this church, called Fray Diego de Villola. It is on the whole of meagre appearance. The stalls are the work of Juan de Orca, and the date 1558-60; they are elaborately sculptured, but without much skill or taste. This church has no definite style, but is rather a medley of several.

The other churches, San Domingo and San Pedro, are uninteresting.

The Barrio de los Huertos is the most populous.

The promenade on the muelle or jetty is pleasant, and the view from it of the port and bay picturesque.

#### DIRECTORY.

*Brit. Vice-Consul.*—Ph. Barron, Esq.

*U.S.A. Consular Agent.*—H. F. Fischer, Esq.

*Post Office.*—Plaza de la Glorieta.

*Telegraph Office.*—Plaza de San Sebastian.

*Cafés.*—*El Suizo*; *Universal*; *Cerveceria Inglesa*; all on the Paseo del Principe.

*Casino* and *Ateneo*, with foreign papers. Visitors admitted upon member's introduction.

*Theatres.*—*El Principal*; *Novedades*, Paseo del Principe; *Apolo*, Calle Calderon; *Calderon*, Calle san Pedro.

For details of the mining industries of the province, see the 'Boletin Oficial de Minas.'

## ANDALUSIA.

The kingdom of Andulasia, the especially favoured land, *La Tierra de Maria Santisima*, is now divided into eight provinces, viz.—

	Pop.		Pop.
Sevilla .	515,011	Córdoba	382,652
Malaga .	506,010	Jaen .	392,100
Granada	485,846	Almeria .	361,553
Cadiz .	426,499	Huelva .	200,000
Total .	3,268,171		

All these provinces are under the judicial jurisdiction of the Audiencias of Seville and Granada, and ecclesiastically under the suffragans of Seville and Granada.

They constitute a capitania general, whose centre is Seville, and which is subdivided into as many comandancias generales as there are civil *gobiernos* or provinces.

**Climate.**—This is varied. Granada and Ronda are, from their altitude and proximity to the snow-capped mountains, well suited for the summer months, whilst the genial temperature of Malaga, Seville, Cordova, etc., makes them the fittest residences for winter. On the whole, the climate much resembles that of the N. and portions of the W. coasts of Africa, from which South Andalusia was probably severed at Gibraltar by some great geological convulsion. Suffice it to state that the palm, the sugar-cane, orange, citron, are among the commonest plants; that corn and barley are reaped when they are just about to flower elsewhere, and these examples, with many others, will convince our readers, if they are not already aware of the fact, that in climate Andalusia has been most especially favoured by Providence.

The cities are all of very great interest to artist, painter, ecclesiologist, and antiquary, for all this country is still full of the most glorious monuments of

taste, grandeur, and engineering skill which the Moors erected during their sway of seven centuries. Seville and its alcazar, cathedral, and giralda; Granada and the Alhambra; Cordova and its wonderful mosque, cannot fail to attract close attention and untiring admiration. As for the picturesque, Ronda and Alhama, Sierra Nevada, the Alpujarras, etc., will suffice.

The people themselves are not the least interesting feature in Andalusia; they are the Irish, the Gascons, the Athenians of Spain; with them all is gay, light, wit, love, dolce farniente; life is pleasure, the bull-fight, *pelar la pava*, puff the cigarrito. Go therefore to study this type where it is found in all its unsophisticated raciness. Repair to the fairs which are annually held at Mairena and Ronda, where you will see the *majaza* in all its glory, and scenes will present themselves worthy of antique vases and bassi-relievi—the song in the cortijo, the dance on the hera, and many others. They have, withal, their dark sides of character—exaggeration, superstition, insurmountable laziness, and middling courage when massed together; but their generosity, verging on ostentation, and their gentlemanly manners, are remarkable. However low in station, the Andaluz may be ‘canaille,’ but he cannot be vulgar; for that is never to be found where there is a blue heaven, a bright glowing sun, no starving, and a guitar. The beauty of the women is proverbial. In a word—

*La terra molle e lieta, e diletta,  
Simili a se gli abitator produce.*

The excellent methods of irrigation and agriculture introduced by the Arabs have been neglected, and here are seen des poblados or wastes, some of 2 or 3 leagues in extent, where not a house,

not a beast or tree, save the lentisk and palmito, are to be seen. The principal rivers are the Guadalquivir (the Bætis Olivifera of Martial), which has for tributaries the Sanlúcar, Biar, Huelva, and the Genil; the Guadaira, which the summer heat dries up every year; the Gaudalete, which flows through the Sierra de Ronda into the Bay of Cadiz in an almost parallel direction to the Guadalquivir, which rises in the Sierra Nevada, and whose course is of about 400 miles. The mountains are—the Sierra Nevada, Sierra Morena (the Montes Mariani of the ancients), and their ramifications. The mineral wealth of these provinces is very great, and Tarshish was the Eldorado to which Solomon used to send his ships for gold and silver. It was called also Turdetania before the Carthaginians founded colonies on all its shores on the Mediterranean. Tartessus is indifferently applied to Cadiz or Gadir (Avienus), to several other cities, and even to the Bætis of Strabo (p. 148). The Tarshish of Scripture was, according to Betham, Bochart, Florez, and others, applied to all the S.W. region from the Guadalquivir to the Straits. The Romans drove away the Carthaginians, and it became a senatorial province after the capture of Seville by Julius Cæsar (43 B.C.) Under the Romans, the cities of Ecija, Seville, Cordova, Cadiz, Italica, etc., rose to great importance. At the downfall of the Roman Empire, the Vandals, on their way to Africa, sacked the cities and burned the crops. Bætica then took the name of Vandalusia, which was preserved by the Arabs when they, in their turn, invaded it; though some authors derive the name 'Belād-al-Andalosh,' from the 'Land of the West.' It then became an empire called the Kalifat of Cordova. At the downfall of the Ummeyyāh dynasty, Andalusia was divided into the kingdoms of Granada, Jaen, Seville, and Cordova, of which the

first was the last to fall into the hands of the Catholic kings, who added these kingdoms to that of Castile.

Travelling is easy now. We suggest the following routes:—

*1st Tour, coming from Madrid—spring or autumn.*

Cordova	. . .	R. 2 days.
Seville	. . .	R.
Jerez	. . .	R.
Cadiz	. . .	R.
Gibraltar	. . .	St., riding
Ronda	. . .	Riding
Malaga	. . .	Ride & d., or r. & d.
Alhama	. . .	Ride
Granada	. . .	Ride.
Jaen	. . .	R.
Madrid	. . .	R.

*2d Tour, from Gibraltar avoiding the ride.*

Cadiz	. . .	St. 1 day to visit it.
Jerez	. . .	R., 1 "
Seville	. . .	R., 3 days "
Cordova	. . .	R. 2 days "
Andujar	. . .	R. 1 day "
Jaen	. . .	R. 1 " "
Granada	. . .	D. 5 days "
Malaga	. . .	R., 1 day "
Gibraltar	. . .	St.

This portion of Spain may thus be easily visited, and at the seaports and Seville the constant flow of English visitors has introduced comforts. *The finest Moorish monuments* are at—1st, Granada; 2d, Cordova; 3d, Seville. *The finest churches* are at—1st, Seville; 2d, Granada; 3d, Jaen; 4th, Malaga. *The most picturesque scenery* at—1st, road between Gibraltar and Ronda; 2d, road between Malaga and Granada, by Alhama, and also by Loja, Lanjaron, the Bay of Cadiz, Motril, and Gibraltar. With respect to mines, forests, and agriculture, we must draw attention to the copper-mines of Rio Tinto, the quicksilver at Almaden, phosphate of lime at Logrosan, lead at Linares, marbles of Macael and Purchena, lead at Adra, iron at Marbella; the forests of Segura, the sugar-cane plantations of General Concha between Marbella and Gibraltar, the vines of Jerez, the raisin-making at Malaga, the salinas of Cadiz. The dress is most picturesque, but too well known to need description.

## ARAGON.

(THE SPANISH PYRENEES.)

This former *Reino* (kingdom) has been divided into the three provinces of Zaragoza, Huesca, and Teruel, which sum up a population of 880,643 inhabitants. Its nucleus was the former kingdom of Sobrarbe (Sobre-Arbe), which, situated in the heart of the Spanish Pyrenees, occupied a space of 12 leagues long by 10 wide. To this and to the mountains of Asturias the vanquished Goths fled for refuge. Here in time several petty states arose, the prize of a bold chieftain; and in the 11th century Sancho II., whose sway now extended over Aragon, which had grown out and around Sobrarbe and Navarra, gave these separately to his sons, one of whom, Ramiro, thus became the first king. It was in the 12th century annexed by marriage to Catalonia, and was governed by its counts until 1469, when the marriage took place of its king, Ferdinand the Catholic, with Isabella of Castile. The Aragonese have been remarkable in history for their love of independence and public liberty, and a law in the *fueros* of Sobrarbe was to the effect that 'whenever the king should infringe the *fueros*, any other might be elected in his stead, even should he be a Pagan.' The authority of the king was limited by that of the *justicia*, or high magistrate, named by the people to watch over their liberties, and who was the link between the king and the popular assemblies.

Aragon is a most fertile country, though sadly depopulated. Rivers intersect it in all directions, and there are plains of considerable beauty around several large towns. Corn, barley, the olive, and the vine, are much and very successfully cultivated. The woollens of Venasque and Albarracin are good,

and the silkworm has of late been very successfully introduced. The mineral riches are not very important. The principal mining districts are :—

Teruel—sulphur.  
Torres, Remolinos—salt.  
Grustau, Graus—coals.  
Jaca, Canfranc, Hecho—marbles.  
Alcaniz—alum.  
Cetrillas, Daroca—jet.  
Almoja, Torres, Noguera—copper.  
Calcaena, Venasque, Bielsa—silver.  
Zoma, Venasque, Sallent—lead.

The Aragonese are a cold, serious, obstinate, daring race. There is little or no industry, letters and arts are neither studied nor practised; they are solely agriculturists, soldiers, sportsmen, smugglers, and guerrilleros *par excellence*. The Spanish Pyrenees are to the traveller one of the many hidden treasures in Spain, for they have seldom been trodden save by the smuggler, the flying Carlist, and the buck or izard. The scenery is very grand, the plants met with of great variety, and some species little known. There is good sport and angling; the bear, the wolf, and the cabra montesa or izard (*ibex*), abound. Trout and salmon thrive unmolested, and there is here a virgin land alike for geologists, alpenstocks, and artists. The best season to visit the Spanish Pyrenees is summer and spring. The latter must be avoided by mountaineers, on account of the avalanches.

The principal rivers are the Jiloca, Jalon, Cinca, Gállega. The cities in Aragon have no very great interest for the artist, and Aragon has produced but very few, and mostly indifferent, architects, sculptors, and painters. The finest churches are at Zaragoza and Huesca; the cities are poor in monu-

ments, and those of little importance. Zaragoza nevertheless has a great *cachet* of the 16th and 17th centuries. We shall advise the general tourist to limit his visit to Zaragoza, and, maybe, Huesca; the ecclesiologist can extend his investigations to Jaca, Teruel, Daroca, Barbastro. The railroad crosses the most interesting portion of Aragon; the *carreteras*, or high roads, are very ill kept; the mountain-passes, often impracticable, requiring a guide; and accommodations limited to hovels and miserable *posadas* (inns). For routes across the Pyrenees and mountain-passes, heights, etc., see Zaragoza and Barcelona, and Jaca, Venasque, Canfranc, Barbastro, Huesca, etc.

The Pyrenean range in its largest extent stretches from Cape Creux on the Mediterranean to Cape Finisterre on the Galician coast, a distance of about 650 miles, comprising the Asturian portions, as well as isthmian part of the chain, which latter forms the mountain-wall dividing Spain from France; the mean altitude of this is 6000 ft., the maximum height is attained almost midway where the Pic de Néthou rises 11,168 ft. above the sea. Between this and the Pic du Midi d'Ossau, 70 m. W., are the highest peaks of the chain, many of them above 10,000 ft., and four or five little inferior to Pic de Néthou. From a comparative survey of the chain on the Spanish and French sides, it will be seen that while four-fifths of the waters that rise on the French side have their outpouring in the Atlantic Ocean, as tributaries of the Adour and Garonne, all the streams on the Spanish side are received by the Ebro and flow into the Mediterranean. The highest mountains on the Spanish frontier are Monte Perdido (Mont Perdu), 10,994 ft.; the granite peaks of Posets, 11,046 ft.; and Néthou, 11,168 ft. From the

higher mountains spurs are thrown out on either side 20 or 30 m. towards the plain. There are but five carriage-roads across the chain, all lying to the extreme E. or W. The gaps (*puertos*), with their French equivalents, *col*, *brèche*, *hourque*, etc., in the main wall between the two countries are generally higher than the ordinary Alpine passes, and present exceedingly wild and grand scenery; the cirques or *orles*, large natural rocky basins, have a peculiar beauty not to be found in the Alps; but on the Spanish side, being destitute of snow, by reason of the steeper declivity on this side, they do not present the same aspect with those on the French side. The scenery, on the whole, together with the dress of the peasants, the style of houses and churches, the botany, etc., tend to establish a curious but real contrast between the two sides. There is better sport in the Spanish Pyrenees; and the mineral-springs, of which Panticosa is the most celebrated, are perhaps superior to those issuing on the French side; but the want of communications, the wretched accommodation at the *établissements*, and absence of the most ordinary comforts, are all so many drawbacks to a journey through the Spanish Pyrenees. We have at 'Barcelona' enumerated the most important routes from the French Pyrenees on that side into Cataluña, and describe at Zaragoza those which comprise the main routes leading to Aragon and Navarre; the former therefore treating of the E., and the latter of the W. range. The excursions do not usually exceed four days.

The best and safest guides to consult, and from which, besides personal experience, we have derived the above information, are—Dr. Lambron's excellent and detailed work on the 'Pyrenees of Luchon'; the portable, concise, and most practical 'Guide to the Pyre-



nees,' which was written especially for the use of mountaineers by Chas. Packe, Esq., with maps, etc.; Joanne's 'Itinéraire Descriptif et Hist. des Pyrénées;' 'Souvenirs d'un Montagnard' (1858-88), by Count Henry Russell, Pau, 1888.

*Dress or Costume of the Aragonese.*

—It is not unlike the Valencian, and differs from any other in Spain. The men wear knee-breeches, generally of the common cotton velvet called *pana*, ornamented about the pockets and extremities with filigree buttons and old medallions reales in silver, blue woollen stockings and sandals. The upper man is clad in a black velvet waistcoat, which is a substitute for a coat or jacket, decorated also with filigree buttons, and very short, so as to show the wide silk or cotton red or vivid blue faja, which is a whole *sac de voyage*, containing and concealing cigars, navajas, money, etc. The slouched hat is not often worn, and a coloured kerchief is fastened like a band or diadem round their foreheads, leaving the upper portion *al fresco*; the mantas in which they are most gracefully draped are of

various colours, white streaked with blue and black being much worn. The women's dress is not nearly so picturesque nor complicated; it is very like that of the Catalanian women. Observe their antique ear-rings, crosses, rosaries, etc.

*Books of Reference.*—1. 'Anales de la Corona de Aragon,' by Ger. Zurita, Chronista del Reino, Zaragoza, Bermoz, 1562, fol. Two other editions of 1610 and 1669-70, found in several public libraries. It is the most important work ever written on Aragon, full of erudition, free from bombast, excelling in the selection of the most trustworthy sources.

2. Argensola's excellent sequel to Zurita's 'Anales, Zaragoza, Lanaja,' 1630, fol. The author is a standard classical Spanish historian. The information is reliable.

3. 'Historia de la Economia Politica de Aragon,' by Asso del Rio, Zaragoza, Magallon, 1798. Contains curious and accurate information respecting the ancient legislation, wealth, etc., of this reino.

## ARANJUEZ.

Prov. of Madrid—Population, 8000. (1884.)

*Routes.*—From Madrid by rail; time, 1½ hr. by mail train, and 2 hrs. by ordinary train. It is on the line from Madrid to Alicante and Valencia; distance, 30½ m.; fares, 1st cl., Pes. 5.65; 2d, Pes. 4.40; 3d, Pes. 2.70. Six trains a day, and one or two more during the Jornada (the season when the Court resides there). From Toledo, distance, 42 kil.; fares, 1st cl., Pes. 4.35; 2d, Pes. 3.35; 3d, Pes. 1.95; awkward delays at Castillejo. From Alicante and Valencia, dist. 407 kil., and 444 kil.

*Hotels, Houses.*—At station, a mid-dling buffet; *Fonda (Hotel) de las cuatro Naciones*, formerly *de la Regina*, kept by this well-known, good-humoured, and extortionate hostess. The situation is not good, as to reach the gardens the square is to be crossed, which is no joke when the thermometer is 80° Fahr. Rooms decent; cooking pretty good; private *cabinets*. *Fonda de Embajadores*, kept by Suarez, a concierge at the Palace of Aranjuez, situated in a street, but very close to gardens; clean and cool in summer; fire-places in winter; a restaurant; civil people; charges moderate. *Fonda*

de los Milanenses contiguous ; view on the gardens. There are houses to let during the season.

*Hired Carriages.*—Calèches, very good, with two horses ; a stand close to the latter Fonda ; fares, 16r. the first hr., 14r. the second, and following ; 10r. the course, if within the village or from station, where there are omnibuses also during the summer only.

*Post-Office.*—Open from 7 to 11.30 A.M., and from 7 to 11 P.M. Letters delivered at 9 A.M. and 10 P.M., and an extra delivery during Queen's stay at 12 A.M. Letters leave at 6 A.M. and 9.15 A.M., and an extra ditto at 3 P.M.

Telegraph at the station.


**General Description.**—The illustrious and wealthy Order of Santiago held several large estates situated on the banks of the Tagus, of which the finest was an aldea, called Aranzuel or Aranzueje, happily placed at the confluence of the Tagus and Jarama. Trees were planted, vines and olives cultivated, and near the spot now occupied by the palace, a villa, partaking of both the convent and the castle, was erected in the 15th century, by the Maestre of the Order, Suarez de Figueroa. When the Maestranza was incorporated to the crown, it became the temporary summer residence of the Catholic kings, and the *Isla* was a very favourite resort of Queen Isabella in her promenades. Charles V. improved the palace, purchased land and kept it up for shooting. Under Philip II. several additions were made by the architects Toledo and Herrera. The marshes of Ontigola were converted into a lake now pompously called a *mar* (a sea) ; and it was a pleasant and a regal residence as far back as 1575. Two consecutive fires destroyed the greater portion of the palace, when Philip V. caused, in 1727, a new set of buildings to be erected in imitation of the Louis XIV. style, and

the older and remaining portions became absorbed in the new works. One Pedro Caro was the architect of this Spanish Fontainebleau, which is as inferior to its model (though even this one is no gem) as La Granja (excepting the gardens) is below Versailles. Fernando VI. improved on it, and Charles III. added the two salient aisles at the extremities of the principal façade.

The village was built after an *impression de voyage* of Marquis Grimaldi, who had just returned from his embassy to the Hague. It was a ludicrous idea to apply Dutch architecture to a Spanish climate, and the effect is curious, cold, and unpleasant. The streets are perfectly straight, very wide, and treeless, and formed by miserable houses, all on the same plan, two storeys, small windows without shutters, and low roofs. The desertion of Aranjuez by the Court, in favour of La Granja, has deprived the place of what little life it used at times to possess. Several people have recently built villas around or close to the gardens, the best being that of Señor Salamanca, the Spanish Hudson, who made the first railway in Spain (that of Aranjuez). The villas of Marshal Narvaez, Count of Oñate, Marquis of Miraflores, are also lions of the place, but not worth the trouble of seeing. The only sights here are :—

**The Palace.**—Apply for permit to the Señor Intendente del Palacio Real, whose office is in the long line of outer buildings close by the palace. But if the visitor is staying in one of the hotels, the landlord will save all trouble. Fee to porter who shows the palace, from 10r. to 20r. The principal façade is the best, and is not wanting in good proportions and effect. The façade towards the parterre is something between a poorhouse in Holland and a

convent or fabrik. The situation is charming, as it is surrounded by regal avenues of stately elms and sycamores, at the confluence of the Tagus and Jarama, which form small islands here and there, clothed with trees, a fine cascade boiling down close under the windows. The interior is very indifferent, and the furniture, numberless clocks and candelabra, belong to the stiff unmeaning Greco-Roman style, adopted by Charles IV. and Ferdinand VII. There are a few pictures by Jordán, as the Spaniards call Lucca Giordano, alias Lucca Fa Presto; a series of pictures representing scenes from the story of the Prodigal Son, Orpheus and Apollo, Bathsheba and Judith, by Conrado Bayeu; several frescoes by Mengs, Amiconi, and other worthies of the worst period of Spanish painting. There is, nevertheless, a fine Titian in the chapel, representing the Annunciation of the Virgin, which the master gave to Charles V. The *Gabinete de la China* is the most elegant boudoir that could be dreamed of in Belgravia; the walls, doors, ceilings, are all fitted up with Capo di Monte porcelain, in high relief. This gem was placed here by Charles III. The colours, composition, and execution are wonderful; the artist, Joseph Gricci. It is dated 1762. There are two rooms in the Alhambraic style. In the queen's *despacho* there is a good Teniers, and her toilet-room has some mosquetine and large mirrors.

**Casa del Labrador.**—A special permit to see this other palace, to be obtained as before.  A silver key opens all these gates and doors. This farmhouse, as the name implies, is an affected modesty, for it is nothing but a palace, and, though small, is better furnished than the larger one; but, unlike the Escorial Cell, which is a suite of stately rooms, this *Cottage* is a series of boudoirs—a Petit Trianon, built by

Charles III., and worthy of a Pompadour. The ceilings are all painted by Zacarias Velasquez (not the great man), Lopez, an R. A., Maella, etc. The walls of the back staircase are painted with scenes and personages of the time of Charles I.; the dress of the period and other details are the only interesting feature. On the top is figured a balcony, on which are leaning the handsome wife and children of the painter, Zac. Velasquez. The bannister on the front staircase contains £3000 value of gold, and the marbles over the doors, etc., are very fine. The ceiling of large saloon represents the four parts of the world, by Maella. There are some fine Sevres vases, and a chair and table in malachite, a present of Prince Demidoff's, valued at about £1500. Visit the *gabinete de platina*, inlaid with this metal, ivory, and ebony; and the one next to it, where mirrors have been profusely placed where they are least required. There are beautifully-embroidered silks and damasks on the walls, representing views in Italy and Greece, marines, etc. The ceilings and doors are very low.

**Gardens.**—*De la Isla.*—Those so called are situated around the larger palace. They were originally laid out under Philip II., and an idea of their style at that epoch may be formed from the picture taken of them by Velasquez, now in the Royal Gallery at Madrid, under Nos. 1109 (representing the Last Fountain in the Garden de la Isla), and 1110 (representing the Avenue or Calle de la Reina). Much was modified afterwards in the Lenôtre style of Versailles; now they are in great neglect and weedy, the fountains mostly dry, the leaves unswept up, and little more done than the sowing of rye grass and the making of narrow walks and plots. There are some magnificent elms and planes, of the species *Ulmus nigra* and *Platanus orientalis* (Linn.)

These trees (originally brought from England) were once as great rarities here as the orange tree, the olive, and the palm would be in a garden at Windsor or Kensington. *Parterre*.—The Fountain of Hercules, with the columns of Calpe and Abyla (Gibraltar and Ceuta); round the pedestal are sculptured the labours of the god, and above his statue and Anteus. The *Fountains of Bacchus, de la Alcachofa*, are of indifferent execution. Close to the suspension bridge is a large English-looking flour-mill, the property of Mr. Drake del Castillo, Marquis of Vegamar. In the *Gardens del Principe*, where the Casa del Labrador is situated, the trees are also very fine, and make of Aranjuez a charming oasis in the midst of the dusty scorched-up desert wherein Madrid is placed, and to which the foreign residents at Madrid—for the Spaniard is no lover of trees and *rus*—escape at times to breathe in summer, and hear the choirs of sweet-tongued nightingales, a *rara avis* for Madrileños. There are some fine cedars of Lebanon and colossal elms. Visit the *Islas Americanas*, peopled with several interesting species imported from America under Charles III. The usual cockney-fied *montañas rusas*, and *viuvas*, grottoes, kiosks, fountains, labyrinths, etc., found in the gardens of that period of bad taste, abound also here. On the banks of the river, which flows somewhat rapidly, are some paddocks of the crown, where the cream-coloured Aranjuez breed are reared, and also several camels, llamas, etc. According to the journal kept by Lord Auckland, ambassador to Charles III., there was great animation here; at that time, the court and ministers dined between twelve and two o'clock, and drove to the Calle de la Reina at five, in landaus drawn by six or ten mules, and four footmen behind. There was much shooting,

hunting, balls, and intrigues, and frequent exhibitions of horsemanship called *parejas*, where the princes and young nobleman played the most prominent part, in the presence of 10,000 or 12,000 spectators. The horses, to the sound of music, formed into various figures 'resembling a very complicated dance.'

The most interesting drives are Camino de las Rocas to Lago de Ontigola, etc., and to the Bodega or wine-cellars, made on a very great scale by Charles III. in 1788; they are curious for their size. The wine made in the environs is of inferior quality, which has not been improved by such good connoisseurs and landed proprietors as Señores Marin, Zayas, etc. The *caballerizas* (stables) are in the village itself, and deserve a visit. The Arab sires are most pure, and the crossed breed fine.

There is a theatre open during the season, which begins about April and ends in June, when all who can depart, as then the heat is very great, and the ague resulting from the great evaporation and stagnant waters to be dreaded, causing many deaths amongst the inhabitants. The bull-ring is large, and there are occasionally very good corridas. The sporting world of Madrid contrive now and then to get up a steeplechase, which is about what a bull-fight would be in England.

At very rare intervals the court resides at this *sitio real* in the early summer. There is then some animation in this otherwise dull and monotonous place; but Aranjuez, even then, cannot recover its past splendour and gaieties, and well may we exclaim with Schiller,

Die schönen Tage in Aranjuez sind nun zu Ende!—*Don Carlos*.

*Books of Reference*.—1. 'Obras Litericas y Cómicas, Divinas y Humanas,' etc., by Hurtado de Mendoza; Madrid, Zúñiga, about 1728. A verse and prose

description of the gardens and palaces ; contains, moreover, one of a fiesta in the time of Charles II. of Spain.

2. 'Descripción Historica de la Rl. Casa y Bosque de Aranjuez,' by Guindos y Buena ; Madrid, Impta. Real, 1804.

3. 'Descripción de los Jardines Fuertes, Estatuas Palacio, Casa del La-

brador,' etc., by M. Aleas ; Madrid, 1824.

4. 'Guia Pintoresca Descripción,' etc., by E. de E. y R. ; Madrid, Rufino, 1864. The mineral springs (!) and flora of the cerros around Aranjuez have been given by Doctor Gamez in his 'Ensayo sobre las Aguas Medicinales de Aranjuez,' 1771.

## ASTURIAS.

If we are to believe Silius Italicus and others, the Asturians descend by name and race from Astyr, a follower, or rather servant, of Memnon, and fugitive from Troy. Father Sota, in his 'Crónica de los Príncipes de Asturias,' too proud to admit of Astyr for his low origin, converts him into Jupiter Cretensis and Mercury Trismegistus, etc. But the real origin of the name comes from the river Astura, afterwards called Extula and Stola, and finally Ezla ; and the Asturii were then the different peoples that dwelt between the Cantabric Sea and the Duero, which latter separated them from the Vetoni, as the Ezla from the Vacci, etc. The most warlike amongst them were the Transmontane Asturii, who lived between the ocean and the Erbasian hills, which to this day are called Arvas, and whose limits correspond exactly to those of the present principality of Asturias. They were originally peopled by the Liguri of Italy (see Avienus), and are mentioned in Himilcar's 'Journey round Spain.' The Celts expelled them and settled here, and a portion of them became the Asturii ; they were a most warlike, independent race, and the Romans had great trouble to overcome them. Augustus himself came in 27 B.C. with that object, and had to retire, dejected, out of humour and patience, to Tarragona, and, as is well known, the Cantabric war lasted upwards of five years, at the end of

which time Agrippa subdued them. The riches of this country did not escape the shrewd Roman, who knew that money is the nerve of war. Lucan, Martial, S. Italicus, mention the mines that abounded :

Astur avarus

Visceribus lauræ telluris mergitur imis,  
Et redit infelix effuso concolor auro.

Pliny was not ignorant of them, and Florus says : 'Circa se omnis aurifera, minique et chrysocollæ et aliorum, collarum ferax.' The Roman Treasury was in the yearly receipt of 20,000 libras of gold from Asturias. The sure-footed, gentle, and untiring *jaquitas*, called by them *Asturcones*, are praised by S. Italicus as

Ingentes animi, membra haud proceradecusque :

Corporis exiguum ; sed tum sibi fecerat alas,  
Concitus, atque ibat campo indignatas habenas.

The Romanised Asturians, so to say, made great resistance to the Goth, and it was not until the 7th century that they submitted. When the hour of the downfall of the Gothic monarchy had sounded for all Spain, the mountains between the Atlantic and the Mediterranean became the refuge of those who had not bent before the Berber, and in a community of danger, the descendant of the Roman, the blue-eyed Goth, and the tall Iberian, all became one and the same race, and were regenerated, and found unity and strength, by seek-

ing in common a country and liberty. Pelayo, a Roman by name, but whose father, Favilla, was a Goth, and of the blood royal, came from Toledo, where he commanded Witiza's body-guard, and roused his countrymen to fight. The love of his country moved him to it, as well as the outrages his sister had been exposed to at the hands of Munuza. The Berbers sent Al-Kaman to reduce the independent tribes. Pelayo headed his troops, and succeeded in drawing the Arabs into the recesses and dangerous gorges of Covadonga, where he massacred them by thousands—187,000, according to Bishop Sebastian, and 80,000, to the Tudense. The chief Pelayo was now proclaimed king, and during nineteen years endeavoured to consolidate a kingdom, which was created in a day of victory. To achieve his work he was not a little aided by the divisions amid the Arabs, their defeats in the south of France, and more especially by the inaccessibility of those natural barriers which, moreover, led to no wealthy cities. The monarchy thus founded, and formed of scattered and different populations into one strong body like the bundle of arrows of La Fontaine's fable, was afterwards divided into several kingdoms, and as the conquered ground became daily more extensive, was to be once more united, under Ferdinand and Isabella, after eight centuries of struggle with that very race whose first onset had united them also. Oviedo was the capital, after Cangas de Onis and Pravia had ceased to be such, and after becoming in turn the victim and head of its neighbours, Leon and Galicia, were absorbed in the kingdom of Castile. When Juan I. married his son Henry to Catherine, daughter of the Duke of Lancaster, the *Cortes* of Briviesca (1388) decreed that the Asturias would henceforth become the appanage of the heirs to the crown, and

they have ever since been styled *Principes de Asturias*.

Asturias is situated on a much lower level than Castile, and is intersected by hills, which form rich Swiss-like vales, where pasture is abundant. The sierra on the S. rises like a gigantic wall, and is but a prolongation of the Pyrenean system, and impracticable save by the *Puerto de Pajares*. It closes in a line parallel to the sea, which forms its natural barrier on the N. It occupies a surface of 388 square leagues, with a somewhat dense population of 524,529, giving 341·80 per Spanish mile of 20 to the degree. The aspect of Asturias varies, but it is in general woody, with fruit trees, planes, the chestnut, and ash in the valley region. The mountainous districts abound in Salvator Rosa-like rocks and ravines, foaming torrents gushing from the summits into yawning precipices, virgin forests of oaks, the *Quercus robur* (Linn.), and beech-trees, and the bear and the wolf are not unfrequently met with. In the coast-line the vegetation changes, and there are between sheltering hills bosomed vales where the orange grows.

The climate is generally damp and cold, on account of the icy blasts from the snowy hills, and the cierzo or N. wind which blows from its denuded shores. There is much fog and continued rains, a consequence of the high hills, the abundance of trees, and water. These vapours, which in some portions and at certain periods hang over the valleys, produce an absence of chiaro oscuro, which deprives the scenery, otherwise grand and varied, of animation and relief.

Agriculture is the principal occupation of the people; the *centeno* (rye) grows well on the slopes of the mountains, corn has been of late years much cultivated, especially the species called *candeal* or *escanda*; and the Indian

corn, called here *borocha*, is grown. The vine, which was cultivated in the middle ages, has been superseded by the *pomara-da*, or apple-trees, from which tolerable cider is extracted. Cattle and sheep are the object of much attention, and the *piaras* of pigs are celebrated. The hills and spurs of the sierras abound with game, wild boars, and deer, and the rivers with trout and salmon. The *Ayuntamientos*, or Commons, are subdivided into *feligresias*, and these again into *lugares* (from locus). The houses in these country places are clean, tidy, and white-washed; close to them are the *orrios* or granaries (from the Latin *horreum*), which are made of wood, and rise upon pillars, so as to keep out rats and moisture.

The people are a hardy, humble, good-hearted race, celebrated for their honesty and industry, and of patriarchal habits. In this corner of Spain, where railways and the press have hardly yet penetrated, there are treasures of novel scenes, costumes, and customs in store for the artist; as, for example, the *romerías*, or pilgrimages to the principal shrines of this piously-minded people. There is heard the old war-cry, ¡jújú! and the dance, worthy of a bass-relief, called *danza prima*, takes place, which consists of two choirs, one exclusively composed of men, who move hand in hand and slowly round in a circle, keeping time with the melancholy romance which is sung by a choir of women. This, the *muñeira*, and others not less poetical and antique in character are danced also after the *coida*, or fruit-gathering (harvest). On the long winter nights, when the snow lies so thick at the door that the very stars seem shivering in the amethyst heaven, and the big round moon peeps ghost-like at the window, the elders of the village or farm sit round the shining *llar*, and frighten the maidens and amuse the lads with

legends of a truly German cast, wherein are mentioned the doings of the *xanas*, or diminutive fairies that rise from fountains and springs at night time, and dry their slimy hair in the moonbeams; and the evil and mischief-making *huestes*, that appear in the woods and over marshes, messengers of sorrow and death. The meetings in the open air, the *oblada*, or eating-offering at funerals, are likewise curious.

The idiom is a dialect of the *Romance*, the only one possessing a distinct form for the neuter gender in adjectives. It has great analogy with the Galician and Portuguese, and also with the Italian and Limousin. It is called *Bable*, a word not unlike the French *babil*, and Dutch *babelen*, for which the Spanish has no equivalent save *charla* and *gerigonza*. In this dialect the *j* sounds *y*, and often like *ch*, the *f* is instead of *h* aspirate (*falar* for *hablar*, *fer* for *hacer*). With but few modifications it is almost the same language in which Berceo, Segura, and the Arcipreste de Hita wrote; the number of augmentatives and diminutives give to it great charm, strength, and tenderness. There are no vestiges of Bable ballads anterior to the 17th century, and those sung or found in Asturias dating before are in Castilian. Of the latter we may be allowed to give an example: it is the most popular ballad in Asturias, and in quaintness and plaintive strain is not unlike some Scottish ballads. It is sung by alternate choirs, at their dances, and is a Castilian romance:—

Ay un galan de esta villa,  
Ay un galan de esta casa,  
Ay él por aquí venia,  
Ay él por aquí llegaba.  
—Ay diga lo que él quería  
Ay diga lo que él buscaba.  
—Ay busco la blanca niña,  
Ay busco la niña blanca,  
La que el cabello teja  
La que el cabello trezaba.

Que tiene voz delgadita,  
 Que tiene la voz delgada.  
 —Ay que no la hay n'esta villa,  
 Ay que no la hay n'esta casa,  
 Si no era una mi prima,  
 Si no era una mi hermana,  
 Ay del marido pedida,  
 Ay del marido velada,  
 Ay la tiene allí Sevilla,  
 Ay la tiene allá Granada,  
 Ay bien qu'ora la castiga,  
 Ay bien que la castigaba,  
 Ay con varillas de oliva,  
 Ay con varillas de malva.  
 —Ay que su amigo la cita,  
 Ay que su amigo l'aguarda,  
 Ay el que le dió la cinta,  
 Ay el que le dió la saya,  
 Al pié de una fuente fría,  
 Al pié de una fuente clara,  
 Que por el oro corria,  
 Que por el oro manaba.  
 Ya su buen amor venia,  
 Ya su buen amor llegaba,  
 Por donde ora el sol salia,  
 Por donde ora el sol rayaba,  
 Y celos le despedia,  
 Y celos le demandaba.

*Dress of the Peasantry.*—The men wear white felt caps enlivened by green trimming, and the black velvet *montera* of the Gallegos is seen here and there. The *marragatos* wear a special dress, wide knee-breeches called *zaraguelles* tied on the knee by red cotton garters, large slouched hats, long brown cloth gaiters *polainas*, leather jerkins, jubonetas with a *cinturon* of leather, embroidered and coloured red, and a black long undercoat in cloth. The wealthy inhabitants wear almost the same costume, but without the jerkin, and the cloth is replaced by silk. The women wear a peculiar dress, very picturesque also, and when married, a sort of head-gear called *elcaramiello*.

With the exception of its principal towns Asturias is very backward in civilisation, but enormously interesting to the ecclesiologist, sportsman and lover of fine scenery. The country is quite Swiss-like, and we recommend it to enterprising pedestrians and horse-

men,—though they must be prepared to rough it, as inns and post-houses are things unknown in the mountains of Asturias. But the unbought hospitality in the farms is very great and heartfelt.

The season for travelling in Asturias is spring, summer, or not at all—except on the sea-coast, where autumn is not so much to be feared.

Asturias abounds in very rich mines; but through ignorance, bad faith, often neglect, and want of funds, Asturian mines have been neither sought for nor worked as they deserve. The subsoil of most of the extent of the province consists of deep beds of excellent coal, inferior to no other in the world save that from Newcastle; the principal beds are at Langreo, Mieres, Santo Firme, Ferrofies, etc. A railroad carries the ore from the former to the quay at Gijon, where they are embarked. The exportation of the Asturian ports exceeds 70,000,000 kil. There is a rich copper mine at Lobiana, cobalt at Peñamellera, tin at Salave, antimony at Cangas do Tineo, quicksilver at Po de Cabrales, Carabia, etc.

To those coming from Madrid we recommend:—Begin tour at Leon, proceed to Oviedo, whence by Cangas de Tineo, Fonsagrada, Lugo, riding; there take the rail to Coruña, ride round the extreme N.W. point by Ferrol and Vivero to Rivadeo, or proceed by dil. or riding from Coruña to Rivadeo by Mondoñedo, Castropol, Avilés, and Gijon (or back to Oviedo), Infiesto, Cangas de Onís, Covadonga, Abandares (near is Peñamelera), S. Vicente, Santillana, Santander. Tourists coming from France may either take the inverse route, or, if pressed for time, limit their excursion to a ride through Santillana, Covadonga, and Oviedo, returning either by one of the steamers that ply between Gijon and Santander, or by rail from Oviedo to Leon. The churches are



among the earliest known in the Peninsula, and of very high interest to the ecclesiologist. The style is peculiar to Asturias, and portions of Galicia and Leon. The best examples are cited in our General Information, *Architecture*.

The principal rivers and streams, abounding with salmon, are : at *Sella*, near Cangas de Onis ; the salmon-pools of Pazo de Monejo, near Abandares ; on the Deva river, the points called Carreras, Abandonos, and Arenas. There is excellent trout in the Cares, near Mier, and in the Verneaga, between Oviedo and Leon.

*Books of Reference.*—1. 'Antigüedades concernientes á la Region de los Asturos Transmontanos,' (only to the 10th century), by Risco, in the 37th vol. of his 'España Sagrada.' The 37th, 38th, and 39th vols. of 'España Sagrada' contain the most accurate, critical, and extensive information that exists upon Asturias.

2. 'Historia Natural y Médica del Principado de Asturias,' by D. Casal ; Madrid, Martin, 1762, 4to., well spoken of by Sempere in his 'Ensayo de una Bibl. España de Escritores del Reinado de Carlos III.,' vol. ii. p. 152.

3. 'Coleccion de Poesias Asturianas, Oviedo, 1839, contains the best examples of the poets of the 17th and 18th centuries, with a good philological discourse on the dialect.

4. For the natural history of this region, see Bowles' 'Introduccion á la Historia Natural,' etc., and Casal's 'Descripcion.'

5. 'Minas de Carbon de Piedra de Asturias,' 8vo., Madrid, with a map and sections, by Ezquerria del Bayo, Bauza, etc., 1831.

6. 'Reseña geognostica del Principado de Asturias,' by G. Schultz, in the 'Anales de Minas,' 1838, vol. i.

7. 'On the Coal Deposits of the Asturias,' by S. Pratt, a paper published in the 'Athenæum,' 1845, p. 676.

8. 'Notice sur les Fossiles dévonien des Asturies,' by De Verneuil, d'Archiac, 'Bulletins de la Société Géologique de France,' 1845, 2d series, vol. ii. p. 458.

Also Parcerisa's 'Recuerdos y Bellezas de España'; the 'Monumentos Arquitectónicos'; the publications of the Spanish Folk-Lore Society and the annual official mining statistics.

## AVILA.

Capital of province of same name—9500 inhab. ; bishopric.

*Routes and Conveyances.*—1. From Madrid, by rail ; distance, 50½ miles ; time, 3½ hrs. by express ; 5 hrs. by slow train. Fares, 1st cl., Pes. 13.15 ; 2d, Pes. 9.85. A buffet ; breakfast, 12r. ; dinner, 14r.—pretty good. Trains stop 20 minutes. It is on the line from Bayonne to Madrid, by Burgos and Valladolid. It is also reached from Escorial by rail direct 27½ miles ; time about 1½ hours by express, and tourists may thus combine the hours so as to visit Avila, avoiding, if possible, to

sleep there, though the inn is improved. 2. Antiquaries & *outrance* who wish to visit the antiquities at Guisando, on the way to Avila, can hire horses at Escorial and perform the following tour :—

ROUTE 2.		Leagues
Escorial to San Martin de Valdeiglesias		2
Guisando		1
Tiemblo		1
Berraco		2
Avila		2
		8
Or, Escorial to Navas del Marques		3
Urraca		2½
		5½

And 3, also from or to Segovia, by the Escorial, Guadarrama, San Ildefonso, 18½ leagues. Very hard riding over uninteresting country. The old diligence service between Avila and Salamanca has been superseded by the railway route viâ Medina del Campo.

**DESCRIPTION OF 2D ROUTE.**—Very near San Martin de Valdeiglesias is the Bernardine convent of that name, which was founded in the 12th century by Alfonso VII., and whose gem, a fine plateresque silleria, the master-piece of Toledano, 1571, has been removed to the University of Madrid.

One league farther is the convent of San Geronimo de Guisando, situated on a slope, amid laurels and cypresses, from which the view extends over the Vega and Villa of San Martin. Its grottoes and caves served as cells to the Italian hermits who founded with some Spanish brethren the Order of St. Jerome. In a vineyard at the base of the hill are scattered sculptures which, from their apparent, though very rude, imitation of bulls, or rather boars, have been termed *los toros de Guisando*. Their origin and purpose are alike doubtful. Some authorities regard them as the ancient deities of the natives; more likely they were landmarks. Keltiberian characters of doubtful authenticity have been found upon certain of these *toros*; but, almost illegible to old Pedro de Medina, even as far back as the 16th century, they are entirely so now. These *toros* would seem at one time to have been numerous in Central Spain, as old writers mention a considerable number of them.

**General Description.**—(Inn: Fonda del Inglés—fair.) This city, which still preserves much of the Gothic style in its edifices, houses, and aspect, is one of the most backward in the world. Its origin, as of all other cities in Spain, is attributed to fabulous heroes and

semi-gods, and it is curious to see how seriously such learned men as the Benedictine Luis Ariez in his *grandezas de Avilá* ('Alcalá de Henáres,' fol. 1607, the MS. 'Historia de Avilá,' ascribed to Bishop Pelayo of Oviedo, in the Biblioteca Nacional, G. 112) could lose their time in writing volumes to prove which of the forty-three Hercules of Paganism was king of Spain, and married an African princess called Abyla, whose son founded Avila. But by whomsoever the city was founded and peopled, trustworthy chronicles allow us to suppose that it was repopled by Count Don Remond, by order of King Alfonso VI., his father-in-law. Its massive walls are still extant, and form a fine specimen of the military architecture and engineering of the 11th century, some of which are 42 ft. high and 14 ft. thick. The gloomy aspect of this decayed city is increased by the dark colour of the granite employed in the construction. The chief sight is

**The Cathedral**, which partakes of the castle, from its massiveness and capabilities of defence. (See especially the exterior of the apse, with its bold machicolations, which forms actually a part of the city walls.) Commenced 1091, by one Alvar Garcia, a Navarrese architect, the cathedral church of San Salvador was ready for consecration only sixteen years afterwards; but was slowly perfected during the whole of the 12th and part of the 13th centuries. The interior, of very pure Gothic and good proportions, is somewhat marred, both in detail and accessories, by bad late work and restoration. The finest portion is the exquisite double aisle round the Capilla Mayor. The exterior western façade, with its towers, crocketed pediment and ball enrichment, is very imposing, as is also the façade of the north transept. Note especially the sculpturing of the north doorway, representing the Coronation of the Virgin, the Betrayal in the Garden and the Institution of the Blessed Sacrament. The stained glass throughout is very rich and good, notably that by Santillana and Valdivieso in the 15th century Capilla del Cardinal opening out of the E. side of the sadly-defaced cloisters. The fine retablo of the high altar is late 15th century, with three stages of paintings by Juan de Borgoña, Pedro

Berruguete and Santos Cruz. The solitary figures of SS. Peter and Paul, with the four Evangelists and four doctors of the Church, which occupy the lowest stage, are full of life and vigorous conception. The more ambitious compositions above—first the Annunciation, Nativity, Transfiguration, Adoration of the Magi and the Presentation in the Temple, and then the Scourging, the Agony, the Crucifixion, the Descent into Hades and the Resurrection—are not so satisfactory. The choir-stalls, by Cornelis, 1536-47, are elaborately Renaissance, as are many other fittings of the church. Observe carefully the tombs and monuments, especially that of the learned Bishop of Avila, Alfonso El Madrigal (also called 'El Tostado' and 'El Abulense'), ob. 1455; the exquisite Renaissance alabaster monument to San Segundo on the S. side of the Crossing (his tomb is in the hideous Churrigueresque chapel on the S.E. of the apse); the sepulchre 'de los imagenes' in the San Nicolas chapel, and the fine 13th century monument in the San Miguel chapel. The Relicario should be inspected for the sake of Juan de Arfe's classical silver monstrance, and a goodly array of church plate. (Juan de Arfe was the best of a great Leonese family of artists of the name, specimens of whose work may be seen in most of the Spanish cathedrals.)

The three most remarkable churches after the cathedral are those of San Vicente, San Pedro, and Santo Tomás. The first stands just outside the walls on the road to the station, and is of the finest Romanesque of the 13th century. It is dedicated to the three martyrs Vicente, Sabina and Cristeta, who, for desecrating an altar of Jupiter, were executed by order of the Emperor Dacian at the beginning of the 4th century, upon the rock which may still be seen in the crypt below the Capilla Mayor. Note carefully four points:—the admirable way in which, in both interior and exterior treatment, the difficulties of a rapidly sloping side are overcome; the noble west end, with its lofty double porch and double portal, all just sufficiently and beautifully decorated; the open cloistering carried along the outside of the south wall, and the 13th century monument to the three martyrs on the S. side of the Crossing. The late baldachin covering this tomb is poor, but the *life*—the intense expression—of the sculptured representations of the martyrdom set forth upon the panels of the shrine is beyond all praise.

San Pedro stands in the Plaza del Mercado,

and is similar in style to San Vicente, but of rougher workmanship. Santo Tomás lies half a mile outside of the city on the S.E. Founded 1482 by Ferdinand and Isabella, at the instigation of the Inquisitor Torquemada, the monastery became a favourite residence of the monarchs, and the educational home of their only son, Prince Juan. It has lately been restored, and handed over to the Dominicans for seminary purposes. Both church and cloisters are worth seeing. The former is of very impressive Gothic, with clever arrangement of light and shade. Note the carved sillera of the choir (by Cornelis), and the paintings of the retablo (perhaps by Fernando Gallegos), but especially the glorious Renaissance tomb of Prince Juan, before the high altar, together with that of his attendants, Juan de Avila and Juana Velazquez, in a chapel on the north side of the nave. Prince Juan's tomb is by Domenico El Fiorentino, and is one of the finest pieces of Renaissance work in the world.

Visit also the small Romanesque church of San Segundo, situated at the N.W. angle of the city, near the Adaja bridge, upon the spot where the bishop-saint is said to have cast down a recalcitrant Moor from the turret above (the effigy of the bishop, by Berruguete, is noteworthy); also the churches of San Esteban, San Andrés and Mosen Rubi—with its *toros de Guisando*—and the quaint old houses of the Condes Polentinos, Onáte and 'Petrus Avila.' Finally, a walk through the Plaza del Mercado on a market-day—for the sake of its groups of country-folk in characteristic costume—the circuit of the city walls, and a visit to the Santa Casa, close by the S.W. gate, should on no account be omitted. The latter, now only a gaudily decorated convent-church, is the birthplace of the Santa Teresa de Jesus to whom Avila owes its greatest glory, and whose records and religious houses may here be met with more plentifully than in any other part of Spain. The strange life of the saint is well known—her childlike graciousness and fervent devotion, her innumerable visions and exalted mysticism, her supremely patient work and final triumphing. The memorials of one who in a ceaseless fight of forty-seven years conquered self, conquered suffering, conquered persecution and conquered Time, would alone call for a visit to Avila, even if the city of itself were not a place of deep interest and usefulest study.

BALEARIC ISLANDS. See PALMA.

BADAJOS. See p. 586.



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## BARCELONA.

Capital of province of same name, formerly of Cataluña (see latter), residence of Capitania-General of Cataluña; bishop's see, suffragan of Archbishop of Tarragona. Pop., with suburbs, 430,000.

**Routes and Conveyances.**—1st, from *Madrid*, by rail; thus—*Madrid* to *Zaragoza*, distance, 213½ m.; fares, 1st cl., Pes. 39.25; 2d cl., Pes. 30.40; time, 18½ hrs. by slow train; 10½ by mail; fast express twice a week. See for details of road, buffets, etc., '*Madrid* from *Zaragoza*.' At *Zaragoza* there are trains in connection with *Barcelona*; see as follows for details, etc.

*Cont.* from *Zaragoza* (line from *Pamplona*), distance, 226 m.; time, 12½ hrs. by mail; 10½ by express; fares, 1st cl., Pes. 42.10; 2d cl., Pes. 31.60; 3d cl., Pes. 23.15.

*Buffets.*—1st at *Lérida*, about 6 hrs. from *Zaragoza*—good, dear; 2d, at *Manresa*, not quite so good, about 4 hrs. from *Lérida*.

**Description of Route.**—The country is not very interesting. The principal features are, great scarcity of trees, except some olives here and there; scarcity of villages and towns on the way; plains very extensive, and some hills, on slopes of which vines are cultivated. At *Villanueva* the Gállego is seen on the right. At *Zuera* it is crossed on a bridge. *Tardienta*, reached about two hours after leaving *Zaragoza*. Branch rail from here to *Huesca*, 9½ m., from whence dil. to *Barbastro*, 8 leagues, from which one may return to take up R. line from *Zaragoza* to *Barcelona* at the station of *Monzon*. *Huesca* is an interesting excursion for ecclesiologists, as the cathedral is fine. To those who visit *Huesca* and *Barbastro*, see end of *Zaragoza*. At one hour's ride from the station of *Sarriñena* is a fine Carthusian

convent of good style; the pictures once here have been taken to *Huesca* and to *Sarriñena*, and a fine Christ to the village of *Lanaja*. Not far from it the country is much broken up, as if by convulsions, and here and there appear lofty masses of red earth not unlike some mouldering Titanic fortresses, or ruins of castles, worthy of the pencil of *Salvator Rosa*. *Selgua*.—Branch line to *Barbastro*, 6½ miles. *Monzon*.—Conveyances to *Barbastro* 8½ miles. The *Cinca* river, which passes here, divides *Aragon* from *Cataluña*. The castle, on a height, is very old; was enlarged by *Templars* in 1143, to whom it was granted by Count *Ramon Berenguer*. The ruins on another height close by are ascribed to the *Romans*.

*Lérida* (see *Tarragona* from *Zaragoza*). Cap. of *Lérida*. Pop. 30,000. *Hotels*, de *España* and *San Luis*, fair. The *Segre* is crossed by a fine bridge. *Bellpuig*, about ¼ hr. from *Lérida*. This was the solar or family mansion of the *Anglesas*, whose castle crowns a hill. Close to it is the celebrated *Franciscan* convent, now deserted and going to utter ruin. The exterior is indifferent. It was founded in the 16th century by *Don Ramon de Cardona*, Viceroy of *Naples*. The gem of it are the cloisters, which are formed by three galleries; the two lower ones belong to the decline of *Gothic*, and the third is classical. The pillars of the second gallery, which presents a somewhat strange appearance, are not unlike those of the *Lonja* of *Valencia*, and the capitals are ornamented with foliage, fruit, and figures. The spiral staircase leading from the cloister to the church is of great merit, from its well-combined proportions.

In this church, and on one side of the altar, is a very fine mausoleum, the

tomb of the founder. The style is classic. The reliefs representing scenes from his Life in Italy, Africa, etc.; gentils, medallions, allegorical figures, and all other such ornament appropriate to this style appear well executed. The reliefs will interest the artist as presenting a rich collection of the military costumes worn at the beginning of the 16th century. The Virgin and child above are of bad effect. The sarcophagus is placed within a deep recessed niche, the external arch of which is supported by caryatids with dolorous countenances. The relief on the back of the niche represents a Virgin and dead Christ, with the Magdalen and angels. The tomb is of most elegant design. Upon a broad pedestal are two sirens kneeling. The basement is sculptured with finely modelled horses and marine monsters. On the central front of the urn are sculptured mythological subjects, fine in composition, well grouped, and with movement and life. The lying effigy, armed cap-à-pie, is holding a staff. The soldier's sword, a present from Julius II., was sacrilegiously carried off by the French. Ponz, Celles, and other sure connoisseurs, consider this monument as a very fine specimen of architectural ornamentation. There is an excessive profusion of details, worked out to a Chinese scrupulosity on the helmets, escutcheons, vases, etc.; the figures are natural, graceful, pleasing, and well executed. This magnificent *in memoriam* on stone was erected by the wife of Ramon de Cardona. It is of Carrara marble; the sculptor, Juan Nolano.

**Manresa** (Buffet. Inn: Posada de Sol), most picturesquely situated on the left bank of the Cardener; pop. 17,000. One of the largest manufacturing cities in Cataluña. Cloth, cotton weaving, and distilling are the principal fabrics. The Colegiata is interesting, of Gothic

architecture, with some fine painted glass. The *Cueva de San Ignacio*, where San Ignacio de Loyola, the founder of the Order of Jesuits, wrote his book and did penance, may be visited. Conveyances: dil. to salt mines of Cardona, belonging to Duke of Medinaceli; to visit them obtain an order from his steward at Cardona. The mine is a mountain of salt, 500 feet high, and a league in circumference. Some of the grottoes are most effective. **Tarrasa**, pop. 12,000; manufactories of cloth, paper, woollens. **Sabadell**, pop. 18,000. One of the wealthiest and most manufacturing cities in Cataluña. A good theatre; streets lighted with gas. A great number of manufactories, woollen and cotton spinning. Busy, eager life, full of enterprise and with a daily increasing trade. The sea shortly after appears on the left, and Barcelona is reached.

**2d. From Bayonne:** A, by Irun and Pamplona (see *Madrid*); B, by the valley of Baztan, Pamplona, and Zaragoza (no longer any public conveyance).

**3d. From Perpignan via Gerona, A, By Railway throughout.** The frontier lies between the stations Cerbère (French) and Port Bou (Spanish). Distance, Barcelona, 134 miles south-west. Perpignan to Port Bou, 2 trains daily, in 1 hr. (express); here 40 m. stoppage; buffet. To Gerona, 2 hrs. 20m. (express); Gerona to Barcelona, 4 hrs.: in all about 8 hrs. The principal city traversed is Figueras, where travellers change who go to Junquera.

**Perpignan.**—Hotels: Bosc: Europe et du Midi: Grand Hotel: Nord et Petit Paris. Coffee-house: Café Pyrénéais. This is a chief lieu of the Pyrénées Orientales, 28,360 inhab. It is a dull and backward town, with little or nothing to interest the tourist, save perhaps the Citadelle, which was originally begun by the kings of Aragon,

and considerably strengthened by Charles V. The river Têt crosses the city. Fine church of San Juan; this with the Exchange, Library, Picture Gallery, Maison de Ville, etc., with the more interesting Botanical Gardens, constitute the principal sights. *Railway to Barcelona.* On leaving the city to the left, observe the arches of an aqueduct made by a king of Majorca, to bring the waters of the Têt to the royal palace. The river Canterane is then crossed; farther on that of the Reart, with ruins of a castle on left.

**ELNE**, 8 m. (pop. 2764). A village with a cathedral of eleventh century, on an eminence above the river Tech. Hannibal encamped under its walls.

**ARCELES-SUR-MER**, 13½ m. (pop. 2833). In the midst of a fertile plain. The line now approaches the sea, and passes through a promontory by a tunnel 610 yards long to

**COLLIOURE**, 17 m. (pop. 3409). A fishing-village hemmed in between cliffs. On the summit of the hill behind is Fort St. Elmo. Very good Rousillon wine is grown in the neighbourhood.

**PORT VENDRES**, 18 m. (pop. 2040). A port with docks and quays. The telegraph cable to Algiers commences here. Sardines are caught and cured.

**BANYULS-SUR-MER**, 21 m. (pop. 3609). *Hotels:* Pujol and Grand Hotel. A fishing-village frequented in summer by bathers. It has an ancient church, St. Jean d'Amont, 11th cent. The wine Abbé Roux, used in the Mass, is grown here. The winter is mild, dry, and sedative, and the place is well suited for people out of health. Sardine fishery.

**CERBÈRE**, 25½ m. French custom-house station. Money may be changed here. Buffet.

**PORT-BOU**, 26½ m. Spanish custom-house station, and Madrid time—25 minutes behind Paris. Buffet. The village lies in a picturesque bay below the station.

One hour at least is lost here in examining the luggage. Have your trunks *plombés*, to avoid their being examined again, for which a fixed sum (a trifle) is paid.

Resuming the journey after passing, among other small stations, Llansa, a small port, we arrive (16 miles from Port Bou) at

**Figueras.**—*Hotels:* Dessaya, Fonda del Comercio—13,000 inhab. A decayed old town, with no fine monuments; the Citadelle is the most important one in Cataluña, and is considered by *foreign* as well as Spanish engineers as almost impregnable, if such a thing is possible in the days of Armstrong and Whitworth. The city is situated in a plain where the olive now grows, but where formerly rice was cultivated. The castle of San Fernando, crowning the height, was erected by Ferdinand VI. and enlarged by Charles III. It is built in the rock, and its shape is an irregular pentagon. It was the work of the military engineer Cermiño. The circumference is 7380 feet (about); its length, N. to S., 3090; breadth, E. to W., 1938. Its magazines and arsenals (bomb-proof), barracks for 20,000 men, and stables for 500 horses, are all wonderfully contrived. The water-cisterns are inexhaustible. The weakest point is the bastion of San Roque, close to the principal entrance, and the unfinished *caballero* of Santa Barbara, which latter leaves the fortress exposed to the



heights of Mounts Sana, La Perdara, Avinonet, and Sierra Blanca. It is visited by malignant fevers yearly in summer and autumn. These are caused by stagnant ponds and marshes in the plains below, which might easily be removed. The cost of this fortress amounted to £285,000. Its situation renders it the key of the frontier. In 1794 it was cowardly surrendered to the French by Andr s Torres, before a single shot had been fired. On March 18, 1808, this citadel was taken by surprise by the French under General Duhesme, who introduced 200 soldiers under a false pretext. It was recaptured on April 10, 1811, by Rovira, a doctor in theology, also by surprise, and with a handful of men. In May of the same year it was retaken by the French General, Baraguay d'Hilliers, at the head of 4000 men. The view from the summit is extensive. For permit, apply to Se or Gobernador de la Plaza.

A curious procession takes place at Figueras on the last Monday in May or the first in June. It is called *Profas  de la Tramontana*, a name given to the N. wind, which is to be compared only to the Brighton easterly in violence and continuity. This procession, which dates 1612, is rather a pilgrimage to the church of N. Sta. de Requesens, which is in the mountains close by, and lasts three days. *Bascara*, on a hill, and close to the river Fluvia. Here it was that on March 21, 1814, King Ferdinand VII. was restored to his kingdom after his captivity at Valen ay, and escorted hither by Suchet's army.

**Gerona.** 65 m. from Barcelona.—Capital of the province of Gerona and part of Catalu a. The population numbers 17,149 inhabitants. *Inns*:—Fonda de Espa a; Fonda de los Italianos; both indifferent.

This town is built upon a hill, the slopes of which extend to the Vega, and form a barrio called El Marcadal. The O a crosses it, and the three-arch bridge over it is picturesque from a distance, as well as the wooden balconies looking upon the river, and full of flower-pots. It is a very old and quaint city, a desolate, silent place, without trade, manufactures, books, or any monument worthy of a lengthened visit, if we except the very interesting cathedral, one of the best examples of Catalonian style. It is said to have been founded by the Bracati Celts about 930 B.C., and was never important under either Goths or Arabs. The eldest sons of the kings of Aragon were styled Marquises of Gerona; and this predilection, by making this city the habitual residence and court of those princes, caused its depopulation and ruin by the many sieges it had to undergo. In 1285 it was besieged by the king of France, Philippe le Hardi, when the garrison, being starved out, surrendered. This fact is recorded in Catalan over the gate to the S. of the city, called Puerta de la Carcel. The inscription states that the French took it not 'per forsa, mes per fam.'

*Cathedral of Gerona.*—The ascent to this building is by a wide flight of steps, forming an imposing approach, worthy of a larger and handsomer church. The fa ade is a plain wall, with a front composed of three stages that belong to the pseudo-classic style; the whole most indifferent. In the centre of the fa ade is a circular rose-window, with statues of Hope, Faith, and Charity. This work, with its niches, statuettes, and other details, dates 1733. Only one of the two intended towers exists, and is heavy and incongruous. The primitive cathedral was very ancient, and the Moors converted it into a mosque. When Ludovic

Pius recaptured the city it was restored to its original use. It was so ruinous in the 11th century that Bishop Pedro Roger and his sister, the Countess Ermesinda, undertook to rebuild it at their expense, and in 1038 the new church was consecrated. This second one was pulled down also, and left no vestiges behind save the cloisters and the belfry; the chapter resolved to rebuild it at their own expense. The extremity of the edifice was begun in 1316; the architect is supposed to have been Enrique of Narbonne, whose name is found as *maestro de obras* in the '*Libro Notulorum*' (archives of the cathedral of Gerona) as far back as 1320. His successor was Jaime de Favariis, also from Narbonne. He was succeeded by Argenter, who, it is believed, completed this portion of the church in 1346. At this time the original plan of prolonging the three naves was abandoned. Several of the most celebrated *maestros mayores* of Spain were called to a junta, and their opinion asked as to the expediency of continuing the work with one or more naves; the plan of one single nave proposed by Guillelmo Boffiz was adopted, and the work completed between 1417 and 1579.

The style is Gothic; the nave is 73 ft. wide; the arches are of an elegant ogival, with a rose-window of stained glass over each, which is novel and of pleasing effect. The lateral naves meet and blend into one behind the presbytery, which is surrounded by pillars in shape of a semicircle, and support the cupola. The arches are pointed; the *choir* is indifferent; the *high altar* belonged to the former church, dates 11th century, and is original as to form. The frontal is alabaster, but cannot be seen, as it is all over concealed under a silver chapa, except in the front, which is covered with gold. In the centre are

some figures of saints, and in a niche a Virgin and Child. All of it is dotted with stones that shine like precious stones. There are, besides, several other figures of prophets, apostles, etc. The *retablo* is a mass of silver gilt, and forms three stages divided into compartments, with figures and a relieve representation; the lower stage has saints and two bishops at the sides; the second, scenes from the life of Christ; the third, scenes from life of the Virgin. The whole is crowned with statues, silver gilt, of the Virgin, St. Narcissus, and St. Felise. Over this *retablo* is a baldachin or dais of silver, which rests upon four very thin pillars covered with silver also. This fine *retablo* is by Pedro Renes; the baldachin is of the 14th century. On the left of the *H. Chapel*, or apse, is a marble tomb of Bishop Berenguer, ob. 1408. It is Gothic, and has finely-executed niches and figures. Between the chapels of Corpus Christi and San Juan is a fine Gothic tomb, of the 14th century, of the great benefactress of the cathedral, Countess Ermesinda, who was married 990 to Count Ramon Borrell III., and was celebrated for her virtue, great beauty, and wisdom in political affairs; ob. 1057. In the chapel of San Pablo, which is the first to the left on entering by the principal door, is another fine sepulchre of Bishop Bernado de Pau, ob. 1547. There is a great profusion of details, rendered most minutely, and divided into horizontal compartments, filled with numberless figures; dates 15th century. Over the door of the sacristy is the tomb of Count Ramon Berenguer II., *cap de estopa*, with his effigy upon it. It is of the end of the 14th century. The *cloisters* are anterior to the church, and Byzantine; they are large with a heavy low roof. The capitals of the pillars are very elaborately carved and deserve

very careful study. The patio is in different and weedy; the S. door, called *de los Apostoles*, has slender pillars richly sculptured, and of the coarse execution characteristic of the Byzantine, although here and there the Gothic may be seen already dawning; the arches have the best specimen of sculpture in the cathedral; the statues of the Apostles are inferior to the leaf ornamentation—date 1458. The cathedral was finished by one Pedro Costa, an R. A. of S. Fernando, ob. 1761, who also made the Græco-Roman front of the edifice. The Sacristy has some fine church plate, and several highly interesting MSS., richly illuminated.

The *Colegiata de San Felix*, dating from the 14th century (see especially the southern porch), is rendered a conspicuous object by its remarkable western belfry tower. This is divided into three stages, the spire dating only from the 16th century, but the lower portions being perhaps 150 years older. In 1581 it was struck by lightning and seriously damaged, but has been since repaired; the façade of the church is of the 18th century. The general and original design of the church is Byzantine; it consists of nave and aisles, transepts, apse and apsidal chapels; the pillars are heavy and almost shapeless. The principal object of interest is the sepulchre of San Felice (or St. Felix). It is of the 13th century. The reliefs on it, with personages in the Roman dress, represent scenes from the saint's life. There are two bassi-relievi, said to be Roman work; one represents a lion-hunt, and the other 'Night,' with the choir of Hours, and the Graces, etc., well preserved, but of little merit.

See also the archaic and interesting church of San Pedro de los Galligans (Galli Cantio) lying a little to the N.W. of the cathedral, and close by San Felix. It is of very early Romanesque, with considerable portions dating back certainly to the 10th century. Note especially

the W. doorway, and the rose window above; also the E. end, built partly of volcanic scoriae, and all the line of city wall of which the apse forms actually a section. In the cloisters is now placed the Museo Provincial, which contains some fine early sarcophagi, fragments of Roman and other early sculpture, and a number of relics of the sieges of 1808 and 1809, when Gerona defended herself vainly against overwhelming forces of the French with deeds of heroism and amid scenes of horror rivalling those of the great siege of Zaragoza. Look also at the now desecrated 12th century church of San Daniel (so called), close to San Pedro; at the old houses in the cathedral plaza and the Plaza de las Coles, and at the windows of the *Fonda de España*.

From Gerona, the railway to Barcelona branches between Sils and Martorell. A. One line goes to Barcelona by the sea-coast, crossing Arenys and Mataró, and is called *Línea de Mataró* and *del Litoral*; distance, 65 m.; time about 3 hrs. to 3½ hrs.; three trains a-day; fares, 1st cl., 40r.; 2d cl., 32r.; 3d cl., 22r. It is the pleasanter of the two, as it follows the charming Mediterranean coast; the cool sea-breeze tempering the heat in summer, and the many white lateen sails and steamers gladdening the eye.

*Arenys de Mar*, pronounced *Arens* in Catalan (i.e. sea-sand), is a small and pretty town of some 5000 inhab., situated on the Mediterranean, at the foot of some hills clothed with trees, and studded with gardens, orange-groves, and gay-looking towers; above rises *Arenys de Munt*. Here are several linen, lace, and blonde manufactories; brandies and soap, 'ce luxe de la parfumerie moderne,' are considerably exported. Besides, there are three fine dockyards, and Charles III. established here a good nautical or naval school, now kept up by the Chamber of Commerce of Barcelona. There is good bathing in the summer; the environs are pleasant, and excursions may be made to the hermitages del Calvario and el Remedio. A tunnel some 600 ft. long is entered on leaving

Arenys. On the right we see the large and new mineral establecimiento, called 'Baños de Tito,' excellent in diseases of the skin and rheumatism. The small river of Caldetas is traversed. To right, on a height, stands the picturesque Torre de los Encantados, consisting of some ill-kept-up fortifications. *Caldetas*, 631 inhab., is a pretty, clean, indifferent hamlet, with some good thermal springs; close to it, on a height, stands the ruined castle of Rocaberti, the name of which is associated with several romanesque legends of border life and piratical inroads of Algerines, etc. The Llevaneras is crossed; on a height rises the ancient castle of Nofre Arnau, now in ruins.

*Mataró*, pop. 16,600. Inns: Meson de la Fuerte, Parador Nuevo. The name is derived from San Miguel de Mata; the armorial bearings being or 4 bars gules, a hand holding a sprig (Mata), with the word *Ró*. This very thriving, busy, manufacturing town is divided into two portions; the older, La Ciudad Vieja, occupies a hill, and preserves its ancient character, in its gates, sombre narrow streets, etc.; the modern part extends down to the sea, on the slopes of that same hill, the streets being wide, the houses lofty, clean, and many elegantly furnished, well built, and painted outside and in with dauby but effective frescoes. Visit the parish church for its *silleria*, and the six fine pictures by Viladomat (chapel de los Dolores), representing Passion of Christ. 'Jesus bearing the Cross,' has been compared by connoisseurs to Murillo's best style. There are some others by Montaña. There is a pretty theatre, an admirably well-organised 'Colegio de Cataluña,' a large and regular Plaza de la Constitucion, etc. The town was cruelly sacked in 1808 by the Franco-Italian division under Lecchi, and it was saved from being set

on fire by the intercession of Don Felix Guarro, who entreated the general to spare the town. Had he lived in the 13th or 14th century he would have been canonised by the militant Church, just as his city was by the triumphant French army; as it was, the merciful conquerors managed to carry away some 780,000rs. as a souvenir. On leaving the city, the traveller sees on a hill to the right the ruins of the Moorish tower Borriach, at the foot of which is the mineral spring of Argenton. The waters are carbonated, and most efficacious in the treatment of nervous complaints. (Conveyance by tartanas, in  $\frac{3}{4}$  hr., from station of Mataró during the temporada.) All the district between this and Vilasar produces beautiful roses and strawberries, etc., which are sent to Barcelona.

On leaving the station of Vilasar, and not far from several Moorish atalayas or watch-towers on same hills, observe the castle of Vilasar, one of the best preserved examples of mediæval palatial fortresses in Cataluña. The railway continues to follow the seaboard, studded with small, pretty, and thriving hamlets. On leaving Masnou, the Aleya is crossed, and a tunnel entered, some 420 ft. long. At Mongat, observe on the hill the castle of that name, which is celebrated for the heroic resistance of its few inhabitants in 1808 against the whole of Lecchi's division, numbering eight guns of heavy calibre. The siege lasted four days—it fell at last, and all its brave inmates were cut down one after the other.

One hour off stand the ruins of the Cartuja of Montalegre, amid wild scenery. The legend of its foundation runs thus:—Two school-fellows, who had completed their studies at Barcelona, were coming home, when they chanced to halt in the pleasant valley of Montalegre. 'This is fine scenery,

and worthy of a convent.' 'The situation is fine indeed.' 'Well,' quoth the former, 'if I ever become a Pope, I shall build one here.' 'In that case,' answered the other, 'I must become a monk, and live in it.' Years and years had elapsed, when Fray Juan de Nea was sent to Rome by command of his superior, who had received an order from the Pope to that effect. The good monk, in the act of kissing the Pontiff's foot, raised his head, and lo, the Pope, Nicolas V., was no other than his old school-fellow of Barcelona. Need we add that the convent was built, and the funds generously given by the Santo Padre? Alfonso V. and his queen embellished and aggrandised it, and the three cloisters, paintings, library, and plate subsisted, and were celebrated until 1835, when it was mostly destroyed during the civil war. The ruins—cells, garden-like cloisters and chapels—now partly restored and well kept, are interesting and deserving of a visit. The surrounding country, too, with its breezy undulations and wide views over the tossed-up Catalanian hill region, is beautiful in the extreme.

**Badalona**—pop. 14,200—the Betulo of the Romans, on the Nesos, amid a fertile plain, gardens and orange-groves. As we approach the capital the railway passes close under the citadel; to the left is Barceloneta and the bull-ring, and we stop at the E. side of Barcelona.

**B.** The second line passes Hostalrich and Granollers, and is called Linea del Interior and of Granollers. Distance, 61½ m.; time same as by former; fares, 1st cl., 40r.; 2d cl., 32r.; 3d cl., 22r. *Hostalrich*, on the Tordera, a strongly fortified place, very picturesque. 3½ m. westwards is Breda, from whence the ascent of Montseny is best made; a fair posada, *Casa Pons*, where guides and mules may be hired for the ascent **Granollers**.—Province of Barcelona.

capital of the Vallés, population 6000. A rather interesting church is here of 12th century, but with portions probably of 14th and even 15th century, a nave of five bays; an apse of seven sides, with a tower at the north-west angle. Observe staircase, and especially the iron hand-railing, leading to the groined gallery (late 15th century) in west bay, a charming newel staircase in the angle of the tower, a remarkable late wooden pulpit with rich woodwork, a fine picture representing the martyrdom of St. Bartholomew. Branch line to Vich (pop. 13,100; fine cathedral and cloisters; birthplace of Balmes) and Ripoll (see p. 40 for description). In the environs, several excursions. Ruins of the castle of La Roca; the Romanesque Church of San Felice de Canovellas (dist. 1 m.); the snowy hills of Montseny, and the picturesque ruins of the Santuario de San Miguel del Fay, to reach which some wild country has to be crossed.

From *Marseilles* by several good lines—Frassinet; Compagnie Générale Transatlantique; Ibarra y Compañía. Regular sailings, for which see advertisements in time-tables and newspapers, in about 22 hrs. Fares, 1st cl., 55fr.; 2d cl., 37fr.; 3d cl., 20fr. First and second class passengers are entitled to 100 kilog. luggage free; children under 3 years gratis; from 3 to 7 years old pay half-fare. Meals extra. *Table d'hôte* breakfast and dinner at tariff prices. Private cabins if desired.

From *Valencia*. **A.** By sea. By steamers (good) of the Spanish Transatlantic Company (formerly A. Lopez y Compañía) and the Compagnie Hispano-Française. Regular sailings: 16 to 20 hrs. Frequent special and direct steamers, for which see local advertisements. Fares, 1st class, 30 pesetas; 2d class, 20 pesetas.

*B.* By rail. Valencia to Tarragona twice daily;  $7\frac{1}{2}$  hrs. by express (1st and 2d class),  $11\frac{1}{2}$  hrs. by slow. Tarragona to Barcelona in 8 hrs., three times daily. Total, through from Valencia to Barcelona,  $9\frac{1}{2}$  hrs. by express;  $14\frac{1}{2}$  hrs. by slow. See *Valencia*.

From *Liverpool*. Frequent sailings, not recommended. From *Cádiz*, *Malaga*, *Alicante*, steamers of the Spanish Transatlantic Company (A. Lopez and Co.)

From *Balearic Islands*: from *Palma* twice a week, in 16 hours. Fares, 28 pesetas and 20 pesetas. From *Menorca* (Port Mahon), touching at *Alcudia*, weekly; fare, 40 pesetas. From *Tortosa*, touching at *Sitjes*, *Villanueva*, *Tarragona* (in 5 to 6 hrs., twice a week), and *Amposta*, twice a month, no fixed day; offices Calle de Ases No. 1. There are also direct steamers from Hamburg, Southampton, etc., and others, stopping at intermediate ports, which have no regular days, and are advertised in the local papers. *N.B.*—For all these and several other steam services consult advertisements in daily papers and railway guides, as they are constantly changed. Also inspect steamer, if possible, before securing passage, as accommodation is uncertain.

From the *French Pyrenees*, walking and riding.—*A.* Toulouse or Ax to Barcelona by Puyerdá and Valley of Andorre. Toulouse to Ax. The railway is open between Toulouse and Foix; trains run in 3 hrs. 15 min. Fares, 1st cl., 9fr. 30c.; 2d cl., 6fr. 95c.; 3d cl., 5fr. 10c. There are 3 daily dil. between Foix and Ax during the season, and one (?) daily all the year round.

*Distances.*

	Kil.	Miles.
Toulouse to Foix . . . . .	82	51
Tarascon . . . . .	16	10
Ussat . . . . .	3	2
Les Cabannes . . . . .	7	4
Ax . . . . .	16	10
	124	77

At *Ussat*, Hôtel Cassagne. From *Les Cabannes*, the Pic St. Barthélémy or Pic de Tabe, 7707 ft., which presents an admirable panorama, may be conveniently ascended; 6 hrs. to ascend, and 4 hrs. to return. Ruins of the castle of Lordart, also worth a visit. *Ax*, a small thermal establishment, 2399 ft. above the sea. Hotel: Sicre; room and board, 6fr. per diem. It is one of the most remarkable thermal sites in the French Pyrenees. The scenery is extremely beautiful. The hottest spring is 168.4° Fahr. Now proceed to valley of Andorre by the Port de Salden, 16 hours' journey. Better to make two days, and sleep at Canillo, 9 hrs. 30 min. Carriage road as far as Merens, 8 kil. 5 m.; thence mountain path practicable for horses. The road ascends the right bank of the Ariège, crosses the stream by a stone bridge, and 1 hr. 30 min. after again crossing, is *Merens*, which has 700 inhab., and is 3560 ft. in height by a rough ascent; 2 hrs. more to Hospitalet, the last French village. About 5 min. bring you to the bridge of Cerda and douane station. Here branch two roads; that to the left crossing the Ariège, leads by Puyerdá. Continue to ascend to the right; 2½ hrs. to Rochers d'Avignoles or Pourtaillies, where the Ariège takes its rise. Here two gorges open; that to the left leads, by a longer though somewhat easier road, into the valley of Andorre, over the Port de Framiguel. Take to the right; cross a plateau, follow the stream of the Valira, and descend into the upper valley of Andorre. The narrow gorge to the left, with forests, is the Spanish issue of Port Framiguel. Before you rises the snowy Mount Rialp; the Port of Salden is 8202 ft.; 2½ hours' descent to the wretched hamlet of Salden. Follow the course of the stream, and reach Canillo to sleep; 600 inhab.; belongs to Andorre; lodgings. Next morning cross, on leaving, the stream of the Valira, pass by Chapel of Mirichel, a shrine high in repute; pass also villages of En Camp, picturesquely placed, and Las Escaldas, a thermal establishment. 3 hrs. after leaving Canillo, Andorre is reached, which is the capital of the republic. This worthy pendant of the republic of San Marino, which Napoleon is said to have spared because it was 'une curiosité politique,' extends to 25 m. to W., and 20 m. N. to S.; population about 6000, and the army is of 600 men; drums, flags, uniforms, etc., we should say arms, almost, are not required. The republic was first enfranchised by Charlemagne, and a charter granted by Louis le Débonnaire. It pays a yearly tribute of 480fr. to France, and 960fr. to the Prince Bishop of Urgel. There are no monuments, no manufactures, no trade to speak of. The people are quiet, and occu-

pied in pastoral or agricultural pursuits. The capital, Andorre, has 850 inhab. From Andorre to Urgel a mule-path along the Valira, in 6 hrs. Urgel to Puycerdá along the river Segre, 25 m. in 6 hrs., whence to Barcelona.

**B. Ax to Barcelona by Puycerdá.**—Distance 23½ m.; time 10 hrs. mule-track. As far as Hospitalet, see above. Cross the stream by Pont de Cerdà, and take to left, ascending to Col de Piquorin by a zigzag road. After having crossed (45 min.) between a peak on left and flat-topped summit on right, traverse a plateau, and 15 min. after reach the Col, height, 6293 ft., between Pic de Fronfride, 8380 ft. to the S., and the Pic Sabarthe, 8365 ft. to the N., forming the limits of the departments of Ariège and the Pyrénées Orientales. Close by is the douane station. Descend into the valley of the Ségre, 25 m. after is reached village of Porté, and ruined castle of Cardogne on opposite side of the gorge of Fondvive, at the head of which are, mountain of Lanoux, 9374 ft., and of Pedroux, 9311 ft. Follow down the stream, 30 min. after reach Portá on left bank of Ségre, 4950 ft. Here the gorge becomes very wild, a chaos of huge rocks showing conspicuous traces of glacier action. Farther down are the Tours de Carol, erected in commemoration of a victory here gained by Charlemagne over the Moors. Cross the canal, leave on left the route to Bourg Madame, and reach Puycerdá, whence to Perpignan by daily dil., 62 m.

**C. From Bagnères de Luchon, by the valleys of La Noguera, Pallareza, and of Aran.** Luchon to Portillon; this pass is practicable in all weather, and a guide is not indispensable; distance, 1 hr. 5 min. To Bosost, 2 hrs. (Hôtel du Commerce, decent but dear), quite a Spanish town, indifferent. There are three routes from Luchon to Bosost, one by the Portillon is the shortest; on horse or foot, 8½ m., 3½ to 4 hrs.; another by La Bacañère, on foot; the scenery is finer, fatigue greater. The third is by Pont de Roi, and St. Béat; good carriage-road, 25 m. *A temps couvert* is recommended to avoid heat and dust. To Viella, 1 hr. from Artias; from this to Salardu, first French village, 1 hr. 10 min. Now reach Col de Plat de Berch. To Alos, last French douane station in valley of Aneu, about 3 hrs., then Gil, 40 min.; Gurren, 20 min.; Isabarre, ½ hr.; Esterri de Aneu, 40 min. Of the two roads here, take the left one: to Escalo, 2 hrs.; to Llaborsí, 2 hrs.; sleep there. Next day, to San Juan de Lerra, and leaving to right road to Sort, proceed through the Col de la Besseta, then to Castellbo, then by a good mule-path to Villamitjana; to Urgel and Barcelona there is a road from Amélie-les-Bains, distance 147½ kil.

	Kil.
Amélie to Arles . . . . .	4
La Tech . . . . .	12
The Canigou, 9144 ft., may be ascended from this by way of Corsair.	
Prats de Mollo . . . . .	7
Camprodon . . . . .	19½
Barcelona . . . . .	105
72½ m.	147½

**N.B.**—Pedestrians may ascend the Canigou, by way of Prats de Mollo to Vernet, 9 hrs. From Vernet to Perpignan, daily public conveyances, price 8fr., 3½ m.; time 4 hrs. 25 m. For more details and other routes, see Joanne's 'Itinéraire,' 1 vol. with plans and maps, rofr.; Dr. Lambron's work, together with Mr. Packe's *Guide to the Pyrenees*, Longman, London, 1867, new edition with maps, diagram, and tables. For ascensions in this part of the Pyrenees, we very warmly recommend Comte H. Russell Killough's special work on the subject, 'Les Grandes Ascensions,' with 12 maps, 1 vol. 4fr. Also for other Pyrenean routes from France into Spain, see *Zaragoza, 'Aragon.'*

**From Camprodon and Vich.**—Camprodon, 4000 inhab., on left bank of the Riutort, most uninteresting; dil. to San Juan de las Abadesas, which is close to an important coal mine, one hr.'s distance, of 11 kil. extent. Ripoll to Puycerdá, a very bad carretera road. The gorge called Las Cobas de Ribas is very imposing.

**Ripoll.**—1200 inhab.—at the confluence of the Ter and Freser. During the civil war this city was entirely burnt up, and is being slowly rebuilt again. See the ruins of a magnificent Benedictine monastery founded by Count Wifred El Velloso, which became the Escorial or burial-house of the Counts of Barcelona. The capitals of columns are most elaborately worked out with human and allegorical heads; the central nave is of 9th and 10th century, the transept and apse of the 11th.

**Vich.—Inn:** Fonda de la Plaza, fair. 13,100 inhab., Bishop's See: the plains around are watered by the Ter, and from them the Monseny and Pyrenees may be seen. Vich, the Roman Ausa, and Gothic Ausona, became Vicus Ausone, and was under the exclusive jurisdiction of the Bishop, though the upper portion belonged to the Moncada family. It finally became the property of the crown, under Jaime II., about 1450. The streets are narrow and ill-paved; the only interesting sight here is the cathedral, which was built about 1040, but repaired and modernised about the end of the 18th century; who the architect was is not known. We only know that in 1325, the maestro mayor

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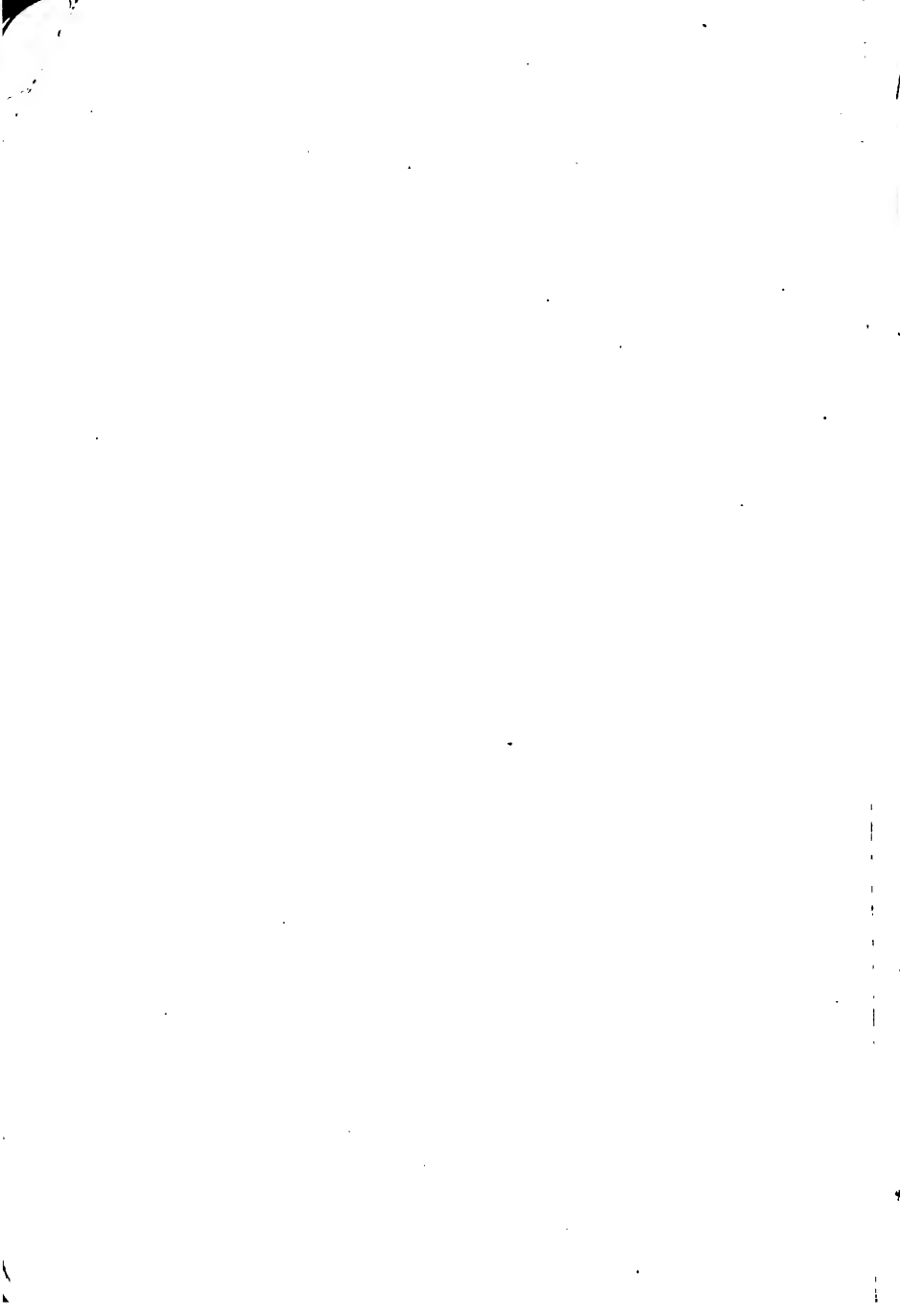
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was Ramon Desping, and in 1333 one Lademosa. The outside is very indifferent; the interior is divided into three naves, which are bold and elegant. The transept is formed by lofty pillars, somewhat thin; the Gothic cloisters are of the richest and most elegant character. They were completed in 1340. Most of the former sepulchres disappeared when the cathedral was repaired, and then also were blocked up the subterranean chapels, amongst which was the celebrated *Capilla de San Nicolas*, where the matutine or popular masses were celebrated, in the beginning of the 14th century, on the festival of St. Stephen, and the epistle of his martyrdom was sung in Limousin of the 13th century. The Capilla del Santo Espiritu is a fine building, and dates 1344-1351. In the archivo and library are kept a Bible of the 13th century, very richly illuminated, the poem of Dande de Prades, and a curious book on *Cetreria*. In the centre of the cloisters observe the fine monument to the Catalan philosopher Balmes. Some quaint old houses in the Plaza Mayor.

*Granollers*, capital of the Vallés, 6000 inhab., is uninteresting: church of the 12th century. In the vicinity are the celebrated springs of Caldas (hot springs) de Monbuy (see Mineral Establishments, General Information).

*From Puycedá and Urgel.*—*Puycedá*,

2500 inhab., 1242 metres (4085 ft.) high; a very wretched, dirty village, with an indifferent church of Sta. Barbara. From this to Urgel by a mule-path; excellent trout-fishing and shooting. Go to Bellver by a carriageable road. Bellver, 1919 inhab., ruins of a mediæval castle; magnificent and extensive views are obtained from the town, whence its graphic name. Then through a defile to Puente de Var, after crossing Martinet; then by the right bank of the Ségre to Urgel. *Urgel*, or Seu (see of Urgel), is a bishop's see, 3000 inhab. The cathedral is indifferent; the cloisters of 13th century. Two m. W. are the three forts which defend the city, the Citadel, the Castillo, and the Torra de Solsona. Proceed to *Solsona*, 2671 inhab. *Cardona*, 4366 inhab., close to river Cardoner. Its castillo is very strongly built, and situated N.E. Dil. for and from Puycedá two a week. From Cardona to Manresa, and then by rail to Barcelona in 2 hrs., five trains a day: line from Zaragoza to Barcelona. There is a second road from and to Vich. Vich to Granollers by rail.

*From or to Martorell.*—By rail; distance, 33 kil.; time, about 1 hr.; fares from 14r. 82c. to 9r. 35c. Six trains per day, and one more on holidays. (For subsequent descrip. see p. 478.)

## BARCELONA.

Capital of Province of same name. Population, 430,000.

Distances—Madrid, 440 miles (23 hours); Paris, 25 hours; Pamplona, 339 miles (14 hours).

Connected by rail with all the principal towns on the coast.

Steamers to various Mediterranean ports, including the Balearic Islands.

**Railway Stations, &c.**—For the French line, Granollers, Valencia, Tarragona, etc., the Central Station behind the Plaza del Palacio; for the Zaragoza and Madrid line, Calle de Villanueva; for Sarriá, Plaza de Cataluña; for the Villanueva (coast) line, Muelle San Bertran. Omnibuses, 2r. per person; 1r. to 4r. each parcel, according to size and weight, a tariff; porters (called faquines) carry luggage to or from hotels for 5r., a tariff also; to boatmen, 2r. per person, 2r. per parcel; to load or unload, 2r. a parcel. Settle price beforehand, or ask for tariff.

**Hotels.**—1st, Delas Cuatro Naciones, on Rambla del Centro, kept by Italians; excellent situation, aspect to east; few

fireplaces. A good hotel, pension and service from 50 reals per day upwards; continental papers taken; commissionaires: *Central y Falcon* and *Del Oriente*, both on the Rambla, fair, not so good as the Cuatro Naciones, pension from 30 reals upwards: *Peninsular* and *De España*, good Spanish hotels, Spanish cookery. Several good Casas de Huéspedes (boarding-houses); the two best are *La Americana*, Rambla del Centro, 36, and the Dormitorio San Francisco, 6. In all, French and Italian spoken. *N.B.*—There are usually no female servants in the hotels kept by Italians, but ladies may obtain them by application at the bureau.

**Lodgings.**—Are all very second-rate;

pretty villas, mostly unfurnished, are to let in Paseo de Gracia and other suburbs for £3 to £5 a-month: they are advertised in local papers.

**Post Office.**—Plaza de Cataluña, close to the Paseo de Gracia; open from 8 A.M. to 4 P.M., and again for an uncertain time at 8 P.M. Passports asked for. Letters can also be posted at all *estancos*. Three collections and deliveries daily. English letters delivered at noon, and must be posted before 1 o'clock. Two days' post to London.

**Telegraph Office.**—Rambla de Santa Monica, 22; open day and night.

**History.**—Barcelona is said by the learned to have been founded by the Carthaginian Hamilcar, surnamed Barca (*fulmen* Latiné), a common family name with the Carthaginians, according to Niebuhr, Heeren, etc., about the year 237 B.C., according to Romey. Cæsar Augustus raised it to a 'colonia,' with the names of Julia Augusta, Pia, Faventia, etc. Its importance now daily increased, and there are many vestiges, such as slabs, fragments of altars, columns, etc., of that time, which are so many evidences of its prosperity under the Romans. Ataulfo, the first king of the Goths, chose it as his court, and made it the capital of Hispana-Gothia, subsequently called Septimania. Shortly after 713, Barcelona fell into the hands of Abdul-Aziz. The Moors did not retain it long; for Charlemagne, on the death of his father, thought the opportunity a favourable one to extend his dominions, and with the pretext of coming in aid to his Christian brethren, he and his son Ludovic expelled the infidel in 801, who had ruled for 88 years only, and then quietly added the city he had come to free to his duchy of Aquitaine, of which it became the head. 'Dios me libre de mis amigos, que yo me libraré de mis enemigos.' Barcelona was now governed by counts,

who in 874 became hereditary, when Charles the Bold made it an independent kingdom in favour of and to reward Count Wilfred el Velloso, who had so effectually aided him against the Normans. One of its greatest counts, Ramon Berenguer IV. (12th century), united the crowns of Cataluña to Aragon by marriage with Petronila, the heiress to this latter kingdom. In his reign, Barcelona became the emporium of Southern Europe, and the capital of the most powerful of maritime nations. Dockyards, arsenals, and warehouses, were numerous, and on a grand scale, for the trade, especially with the Levant, was very great; and Barcelona was the rival of Genoa and Venice. It became part of the kingdom when Ferdinand of Aragon espoused Isabella of Castile. Always more or less ill-disposed, but more especially since Philip III., Cataluña has often endeavoured to regain her former independence, and gave her interest and money at one time to the French, at another to the Spaniard, whichever held out the better prospect of attaining that end. The principado has been always a focus of revolution, democracy, and pronunciamientos. Barcelona, in the middle ages, was thronged with provençal troubadours 'de la gaye sciense,' and councillors and statesmen who framed the laws of the 'Consulado del Mar,' a commercial code which dates 1279, and was respected and imitated everywhere.

With reference to this, see 'le Código de las Costumbres Maritimas de Barcelona,' etc., in Spanish and the original Limousin, by Capmani y Monpalau; Madrid 1791, 2 vols. in 4to; and about the early trade and navy, see 'Memorias historicas sobre la Marina, Comercio,' etc., of Barcelona by same author; Madrid, Sancha, 1779, 4 vols. in 4to, one of the most important works ever published on trade and navy in the middle ages. D. Victor Balaguer's 'Historia de Cataluña,' of which a new edition has been published in 1888, should also be consulted.

In many and important armadas, some numbering 200 sail, 80 and more large galleys were often equipped here. Aragon (when comprising Catalonia) was very proud, and justly so, of its pre-eminence on the sea; and such was the jealousy felt at Barcelona when the rival Castile had lent its aid, money, and fleet to Columbus, that though it was here that he was received by the Catholic kings, to whom he had given a world, with all 'the pomp and circumstance' so brilliantly described by W. Irving, there is no notice of such an event to be found either in the archives of the city or those of Aragon. The *Dietaria* of 1492 is likewise disdainfully silent on this point. (See Major's 'Select Letters of Christ. Columbus,' Hackluyt Soc. 1857. Barcelona was at an early period a centre of learning, and one of the first cities of Spain where printing was introduced, and some of the best publishers, especially of illustrated and artistic works, Catalan and Spanish, are still to be found here. [The bibliophile should not neglect to secure their catalogues and visit their establishments.] Here, also, January 17, 1543, a ship of 200 tons was launched, which was made to move by means of steam. Its inventor was Blasco de Garay, and the experiment took place in the presence of a committee named by Charles V. and Philip II. (The memoir which contains these and other details is at Simancas.) The invention consisted of a large boiler, which moved by steam two wheels placed at the sides of the vessel. The experiment seems to have answered, but the trial was discouraged by the king's treasurer, Rávago, who was, for some personal motive, hostile to the inventor, and drew up a report in which he states that the speed did not exceed two leagues in three hours, that

the machinery was too complicated, and the boiler likely to burst. Charles V., who was then absorbed in political schemes of greater moment, did not examine the thing with attention, but paid Garay all expenses, and gave him promotion and a present of 200,000 maravedis. But he was discouraged, and the secret, whatever it was, died with him. Andrea Navagero, Venetian ambassador to Charles V., speaks thus of this city, which he visited in 1526: 'È bellissima città ed in bellissimo sito; ed ha gran copia di giardini bellissimi, di mirti, aranci, e cedri; le case buone e comode, fabbricate di pietra, e non di terra, come nel resto di Catalogna.'

**General Description.**—Barcelona is the second largest city in Spain, and the first in a commercial view. It is most prosperous and improving, and although called the Manchester of Spanish Lancashire (Cataluña), it is free from the usual annoyances and appearances characteristic of manufacturing towns. The mills (cotton, silk, and woollen) are situated at some distance outside the walls, and the sons of toil, waggoners, wharfingers, and the seafaring population, are confined within the suburbs. The happy situation of the city on the shores of the Mediterranean, and communicating at the same time with the Atlantic ports by railway; its vicinity to France and Italy; the facilities of living, the climate mild in winter and agreeable at all seasons; the enlightened, kind, and bold-hearted, enterprising people who are seen in so thriving a condition, are all so many inducements for the invalid and general tourist to linger here. We must add the no less important advantages of which other medical stations, such as Malaga, Alicante, etc., are deprived, viz., several well-organised libraries, and collections of natural history and antiquities, a first-rate opera-house,

and a variety of excursions in the environs. Of society, which is after all the least interesting feature in a country, there is little, though the Barcelonense are passionately fond of music, dancing, and dress. On the other hand, mere sight-seers must remain comparatively idle here, as most of this handsome city has been either modernised or entirely rebuilt, saving the tortuous and narrow but picturesque quarters inhabited by the lower classes; and besides the cathedral and one or two other churches (which are certainly interesting examples of Catalonian-Gothic architecture), there are few objects that deserve the attention of the artist. On quitting Barcelona, July 1844, Washington Irving gave his opinion of the city thus:—'I leave this beautiful city with regret. . . . Indeed, one enjoys the very poetry of existence in these soft southern climates which border the Mediterranean. All here is picture and romance. Nothing has given me greater delight than occasional evening drives with some of my diplomatic colleagues to those country-seats, or *torres*, as they are called, situated on the slopes of the hills, two or three miles from the city, surrounded by groves of oranges, citrons, figs, pomegranates, etc., with terraced gardens gay with flowers and fountains. Here we would sit on the lofty terraces overlooking the rich and varied plain, the distant city gilded by the setting sun, and the blue sea beyond. Nothing can be purer and softer and sweeter than the evening air inhaled in these favoured retreats.' Cervantes, who knew every town in Spain, and was a great traveller for his day, describes it enthusiastically as the 'flor de las bellas ciudades del mundo, honra de España, regalo y delicia de sus moradores y satisfaccion de todo aquello que de una grande, famosa,

rica y bien fundada ciudad puede pedir un discreto y curioso deseo.'

**Climate.**—Though sheltered on the western side by the high hill of Montjuich, Barcelona is somewhat exposed to the north and east winds. The temperature is very mild; it snows very seldom; the heat in summer seldom exceeds 81° Cent. (87 Fahr.), or falls below 2° under zero (28 Fahr.). The average of rainy days in the year is 69. The climate is sufficiently dry, with occasional fogs however; it is not so bracing as Tarragona, but almost entirely free from cold winds. The most prevalent diseases are catarrhal, rheumatic, dyspeptic, and nervous affections. January is about the only month to avoid, especially in bronchial complaints.

Barcelona is lat. 41° 22' 58" N., long. 2° 8' 11" E. The orange and palm grow very well.

#### METEOROLOGICAL OBSERVATIONS

MADE AT THE UNIVERSITY OF BARCELONA.

*Centigrade Thermometer.*

Months.	Temperature of Air.			
	Average.	Maximum.	Minimum.	Oscil.
December	10.4	16.7	2.8	13.9
January	10.6	16.1	4.4	11.7
February	11.1	15.0	6.7	8.3
March	12.7	17.8	7.8	10.0
April	14.1	18.3	9.4	8.9
May	17.6	23.9	9.4	14.5
June	21.6	27.2	15.0	12.2
July	24.1	28.3	19.4	8.9
August	25.9	31.0	22.0	9.0
September	22.1	29.0	15.6	13.4
October	19.5	24.5	10.8	13.7
November	13.7	20.0	8.0	12.0
Average pressure of atmosphere . . .				760.59
" temperature of year . . .				16.9
Maximum temperature, August 10 . . .				31.0
Minimum temperature, December . . .				2.8
Winds in year:—W. 96 days; E. 51; S.E. 49; S.W. 40; N. 38; N.E. 37; N.W. 34; S. 24.				



**Streets, Squares, etc.**—The principal streets are very well paved, wide, and long, such as *Calle de Fernando*, which is the handsomest, and where there are some Parisian-looking shops; *Calle Ancha*, which runs parallel with the *Muralla del Mar*; the *Rambla*, which is a fine broad boulevard, with trees and a promenade in the centre, and receives different names to designate portions of it, such as *Rambla del Centro*, *de los Capuchinos*, etc. It is 1120 metres (1100 yards) long, and runs in a straight line to the sea. It is a constant promenade, especially towards the evening; and here the best hotels, theatres, diligence offices, etc., are situated. *Calle de la Plateria* is the *local* of the silversmiths, in whose shops amateurs of vertu now and then pick up a fine specimen of silversmith-work of former times. See also the earrings worn by the *payesas* or country-women, of antique form. The principal squares are—*Plaza de Palacio*, with a Carara marble fountain in the centre, representing the genii of the four provinces of Cataluña, with attributes, flowers, etc., executed by Italian artists. A winged genius crowns the monument, on the principal front of which is the escutcheon of the Marquis of Campo-Sagrado, formerly Capt.-General of Cataluña, with the proud motto of his family, 'Despues de Dios la Casa de Quirós.' *Plaza Real*, surrounded by handsome new houses with arcades, in imitation of the Palais Royal in Paris, with a fine monument in the centre erected to the memory of the Catholic kings, with bassi-relievi representing some of the principal events of their reign, and Ferdinand the Catholic's statue on the summit. *Plaza del Teatro*, close to Hotel de las Cuatro Naciones; in centre an Egyptian-looking pyramidal monument crowned with an allegorical statue of Barcelona; this fountain is called 'Font del Vell' in Catalan. In

*Plaza de Medinaceli* there is a paltry statue raised in 1851 to Galceran Marquet, one of the greatest seamen Cataluña has produced. The obelisk in *Plaza de San Pedro* dates 1672, and the statue is of Sta. Eulalia, the tutelary of Barcelona.

**Fortress.**—From its situation and importance, Barcelona has been very strongly fortified. On the S. side are the *Atarazanas* near Monjuich. The *Atarazanas* were built by Jaime el Conquistador, 1243, as arsenals for the navy, and extended formerly to Plaza de Palacio. The name *Arabíes* means dockyards, whence the Catalan *dressana* and the Spanish *dársena*. These could hold already, in the time of James II., 25 large galleys under shelter and secure. A large galley used to cost then (14th century) about 23,780r., and the yearly expense (seamen, rigging, etc.) about 18,120r. Now the *Atarazanas* comprise infantry and cavalry barracks (7000 men in all). Its construction, though ancient, is interesting. The *citadel* was begun in 1715, and designed by Philip V.'s minister, Olivares, to have command over the city. It has long been a simple *cuartel*, and is now in process of demolition. The *Fuerte de Carlos* and *Fuerte Pio* were destined to cut communications between Barcelona and the country and attacks by the old French road. The *Castle of Monjuich*, S. of the town, is placed on an isolated hill about 735 ft. above the level of the sea. It is of irregular form, with a *reduit* composed of four fronts, to the sea, and port, and to the country. This is truly the most important fortification, and he who holds it holds the whole city in check and in his power, for from its great elevation and proximity the curved fires (the direct ones would not be so certain) could destroy the city. The name is said by some to mean



Mons Jovia, from a temple raised to Jupiter on that hill, and by others Hill of the Jews, whose cemetery was formerly situated between the hill and the city. When the Archduke, Charles of Austria, who claimed from Philip V. the Spanish crown, landed close by Badalona (Sept. 1705), Lord Peterborough attacked Monjuich, and, by a daring surprise, took it on the 14th of that same month, obliging the Spanish general Velasco to abandon Barcelona. In the Peninsular war it was taken by Duhesme, by a stratagem not unlike that used towards Pamplona (1808), and surrendered to Marshal Monez by Mina in 1823.

**The Port.**—The port has been, and continues to be, yearly improved. It is large, commodious; but the bar at the entrance is not without danger, and the assistance of pilots is deemed necessary to enter or go out. The harbour is formed by a jetty of considerable length, with a lighthouse and some batteries. On one side, E., extends the well-peopled barrio or quartier called Barceloneta, and on the opposite is the fort of Atarazanas, and the quays called Muralla del Mar. In the 14th and 15th centuries, when the port was always crowded with fleets of merchantmen, the entrance was not above 8½ ft. deep, and the sandbanks or bar called *tasca* (*ataascar*, from *stancare*) was a great natural defence. Though granted in 1438 by Alfonso V. of Aragon, the works for the mole did not begin before the 20th September 1474, after the designs and under the direction of an engineer from Alexandria, called Itacio; but this mole was a very imperfect work, and even after several augmentations and much expense, it was, we read in Capmany, about 600 feet long in the end of 17th century; though in the accurate 'Life of the Duke of Osuna,' written in Italian by Leti, Amsterdam,

1700, 400 only. The works were renewed in 1753, and completed in 1754. Several additions have been but recently finished. The depth of water within the mole is from 18 ft. to 20 ft. Vessels of no great size moor at a short distance from the mole, but larger ships must anchor outside.

The Trade is brisk, and the railways, which now centre in Barcelona, will increase it. The principal imports are raw cotton and colonial products, principally from Cuba and Puerto Rico; iron, machinery, coal, from England. Cataluña is the greatest manufacturing centre in Spain, and principal seat of the cotton trade, in which over 100,000 persons are engaged. The exports are wrought silks, cotton stuffs, soap, chemicals, firearms, paper, etc., almonds, nuts, etc. The annual number of ships of all nations entering and leaving the port is about 4500, with a tonnage of about 1,700,000. See for more details, 'Revista de Estadística,' the Catalonian one as well as that published at Madrid; also the Consular and Commercial Reports published yearly in England. The great International Exhibition of 1888 was a failure so far as its immediate financial results were concerned, but has already yielded practical value in the encouragement of trade and the development of liberal opinions. Barcelona has ever been a fierce opponent of Free Trade, of which Bilbao is the Spanish champion.

**Sights.**—The Cathedral; Churches; Lonja; Casa de la Diputacion, etc.; University; Public Gardens; old houses and antiquities.

**The Cathedral.**—(*la Seu* or *Seo*).—The old cathedral of Barcelona was converted by the Moors into a mosque, and partly rebuilt and augmented by Count Ramon Berenguer I. But as the importance of the city grew with the

establishment of the Court of Aragon, James II., in 1298, laid the first stone of a new cathedral, which was finished in 1448. *Style*.—The style is Gothic, or what we should more appropriately call Catalonian, and it exhibits the characteristics of the first and latter period of that style in Spain. It is sober, elegant, harmonious, and simple; not crowded with sculpturing and ornamentation, as was the case at the close of the 14th century, and it mostly belongs to the best and purest period of ogival architecture. There are portions left unfinished, such as the grand portal, etc., and others of the vilest churriguesque, as the lateral chapels, etc. On the whole, there are here no great specimens of genius or especial taste.

*Exterior*.—It is approached, as is usual in Cataluña, by an elevated flight of steps, which renders the edifice more effective. The principal façade was never finished. The design for the portal is kept in the archives of the cathedral. Though much effaced by time and neglect, it exhibits a magnificent specimen of the florid style of the 15th century. It is ascribed to Bartolomé Gual and Roque. The *door* leading to the cloister from Calle del Obispo is Byzantine, as is the small belfry, the bell of which is the oldest in Barcelona. The *belfry towers* are very lofty, and date end of 14th century. The present *clock* is comparatively modern, but the former one was the oldest known in Spain, dated 1393, and therefore older than that at Seville. (Capmany, 'Mem. Hist.,' book iv.) At each side of the *Portal de la Inquisicion* is a slab with inscription containing the date May 1298, when the cathedral was begun, and the other the continuance or prosecution of the works in 1329. Over the portal there is a relieve, representing, though most rudely rendered, the legendary fight between Vilardell and the

Dragon. This monster was let loose by the Moors, when this hero was obliged to abandon to them his castle in the Valés. God appearing to him under the garb of a pauper, tried first his charity, and being satisfied, gave him a miraculous sword, which cleft rocks and the thickest trees. He then met the dragon and killed him, upon which, as he was more of a huntsman than a pious gentleman, he gave vent to his joy, and exclaimed, 'Well done, mighty sword, and not less mighty arm of Vilardell !' Just then he felt on his arm some drops from the dragon's blood which dripped from the blade he held up in exultation ; and as it was the subtlest poison he died instantly. God thus '*castigando su vanagloria*.'

The name of the architect who designed the cathedral is not ascertained. The Mallorquin Jaime Fabre (1317) is known to have directed the works in the beginning. In 1388, the Maestro Roque succeeded him. Escudar (middle of 15th century) is the last architect mentioned in the archives. The cathedral was first named Sta. Cruz, to which the name of Sta. Eulalia was added when this saint's body was brought to this church.

*Interior*.—The plan is cruciform. The church, though exclusively Catalan as to details, is not Spanish in plan, but approaches rather the French arrangement of an aisle and chapels round the apse. Such is at least Mr. Street's opinion. It is divided into three spacious naves, formed by somewhat massive pillars, with elegant shafts semi-attached and topped by elaborately-worked capitals, from which nineteen arches spring to form a vaulted roof. The *presbytery* is surrounded by ten columns of a good style. The portion between the choir and the principal entrance dates 1420 ; but some authors are of opinion that it is of 1329. Observe the

bold and effective arch which rests upon the two first piers, and the open-work clerestory or balustrade over the portal and its lateral chapels.

Under the high altar is a *crypt* called *Capilla* and *Sepulcro* de *Sta. Eulalia*. It is not always shown to visitors, and is not remarkable. It was built and completed 1338, by Fabre, and the body of the saint removed in following year from the church of *Sta. Maria del Mar*, where it had been kept since 878. The general plan and design are like that of the sepulchre of SS. Peter and Paul in the Vatican. The urn is of alabaster, with many *mezzi-relievi* representing scenes from the life of the saint. It is lighted up by lamps, which burn without intermission. 'The planning of the nave,' says Street, 'is very peculiar. The chapels in the south aisle have a row of other chapels, which open into the cloister, placed back to back with them, and the windows which light the former open into the latter, showing, when seen from the nave chapels, their glass; and when seen from the cloister chapels, the dark piercings of their openings. The arrangement is extremely picturesque.' The transepts show themselves only on the ground-plan, where they form porches.

*High Altar*.—The arches of the apse are too narrow and poor; indeed, the columns throughout are deficient in the distribution of their very thin mouldings. The high altar forms a pleasing ensemble of pillars and open-work ornamentation. The form is that of a temple, in the centre of which, above the tabernacle, is a picture of the crucifixion. The colour of the stone adds to the general sombre effect.

The *Choir* is of good proportions, and deserves attention. The canopies of the stalls of the upper row are by the German sculptors, Michael Loker and Johan Friedrich (1487). The work is

most excellent. The pinnacles and canopies were pronounced faulty by the chapter, who did not pay the sculptor the full amount agreed upon. The lower row was sculptured by Matias Bonafé, 1488. In the agreement passed between him and the chapter, a curious clause occurs, by which the sculptor was forbidden to introduce images, figures, or beasts of any kind, and to limit himself to the leaf ornamentation. The *pulpit* is rich, but indifferent. The staircase leading to it, with its arched doorway, traceried handrail, and open iron-work door, should be carefully noticed. On the back of each stall is the painted shield of each of the knights of the Golden Fleece, who held in this choir a general assembly or chapter, presided over by Charles V., March 5, 1519. This was a grand scene, fit for a painter to take up. The walls were hung with rich tapestries and velvets. On one side rose the vacant throne, canopied with black velvet hangings of Maximilian I. On the opposite side, on one of brocade, sat Charles V., then only king of Spain, and around him Christian King of Denmark, Sigismund King of Poland, the Prince of Orange, Duke of Alba, of Frias, Cruz, and the flower of the nobility of Spain and Flanders. Kings, on entering Barcelona for the first time, were obliged to take the oath to defend and never transgress the popular laws (*fueros*) of Barcelona; the councils (*Jura*) used to take place in different parts of the city, and before the High Altar in this cathedral. When Charles V., in 1519, visited the city, he wished to be received, not as a king, but as one of the former counts; 'for,' said he, 'I would rather be count of Barcelona than king of the Romans.' Several councils have taken place here. On June 20, 1525, Francis I. of France, then a prisoner, heard mass in the chapel of *Sta. Eulalia*.

The *Trascoro* is a good specimen of the Revival in Spain, and the work of Pedro Vilar of Zaragoza, who followed the designs of Bartolomé Ordano, date 1564. It is composed of a series of bassi-relievi representing scenes from the life of Sta. Eulalia, on white marble, and with columns of the Doric order.

The *tombs* in the cathedral are mostly indifferent. Close to the sacristy are those of Berenguer el Viejo and Almodis his wife; the inscriptions are modern. In a chapel, close to that of San Olaguer, is an elegant tomb of Doña Sancha de Cabrera, Señora de Novallas; a finer one is that of Bishop Escalas, in the *Chapel de los Innocents*, very elaborately sculptured, the details of dress, beard, hair, etc., being very delicate—Gothic. That of San Olaguer, whose body eight centuries have not been able to decompose, is indifferent; his body may be easily seen, dressed in *pontificalibus*, from the camarín of the altar.

The *stained windows* are amongst the finest in Spain, and date between 1418 and 1560. They are not of large size, but the richness of their blues, purples, and reds, is as fresh as when first they were painted. The *chapels* are indifferent, mostly churrigueresque. See behind the apse (which is itself one of the best things in the cathedral) the crucifix called Cristo de Lepanto. It was carried on the prow of the flagship of D. Juan of Austria, at the battle of Lepanto. It is violently inclined, because as the Moors directed their musketry against the sacred image, the image turned aside, and thus avoided the infidels' bullets. The ultra faithful believe that the small galley placed here also moves and turns according to the wind! Amongst the curiosities (*curiosidades*), see an infant Jesus, to which Ferdinand VII. gave the insignia of field-marshal, and his queen, Amelie of Saxony, the badge of Maria Luisa. The

reliquaries are fine. The *paintings*, few and of no great merit, are—in Capilla de San Olaguer, some pictures by Ant. Viladomat (1678 to 1755); the rest in this chapel also, and in that of San Pablo and San Marcos, are by Fram Tramullas of Perpignan, who lived in the 18th century, and his son Manuel. The *cloisters* are interesting; they were begun by Roque. In 1432, Gual succeeded him, and they were finished in 1448; they were principally the work of Bishop Sopera. Observe the elegant ogival door on the Calle del Obispo, the first door to left, and Capilla de Sta. Lucia; this portion is the oldest in the whole edifice. The tombs are indifferent. Notice, nevertheless, that of Mossen (abbr. for Mossenyer, or Monsenyer, my lord) Borra, the nom de guerra of Antonio Tallander, the buffoon of Alfonso V. el Sabio of Aragon, ob. about 1433; see his jocose epitaph, calling him Miles gloriosus, and the bells on his dress. In the chapel of La Concepcion there used to be a picture ordered by the municipality (1651) to be painted in thanksgiving for her intercession in behalf of the city at the time of the plague. It ceased some days after, and the keys of the city, made in silver for the occasion, were presented to her. See the fountain *de las Ocas* (of the Geese). It stands in the centre of a pleasant court full of orange-trees and flowers. The *Bishop's Palace*, on the S. side of the cloister, retains portions of good late Romanesque arcading.

**Church of Sta. Maria del Mar.**—This church is preferred by some to the cathedral in an architectural light. It was built on or near the site formerly occupied by a smaller church raised, A.D. 1000, by Bishop Accio, to keep the body of St. Eulalia (now in cathedral). It was begun in March 1829, and is one of the few churches built entirely at the expense of the working-classes, the bas-

taixos or faquines even contributing to it—the latter fact being recorded on the door of the principal façade, where there are sculptured two small bronze figures carrying stone, wood, etc. The name of the architect is not known. In 1379, a great fire burnt up the vestry, altar, choir, and portion of the roof, but by the aid of Pedro IV. el Ceremonioso, the church was repaired and completed, Nov. 9, 1383. The style is Gothic, with a few churrigueresque alterations in the chapels, etc. The church is situated in a square; the principal façade is plain but elegant, with statues on the sides and over the door. The rose-window is very fine, and was repaired after it had been almost destroyed by an earthquake in 1423. There are four entrances in all; the portal and side looking towards the market-place, called Born, is quaint. The church is divided into three naves, the piers and shafts are very lofty and elegant, the arches sharply pointed; the *high altar*, though it has cost 100,000 ducats, is in bad taste and out of keeping with the rest; it dates 1637. The *choir*, by a too rare exception, is happily placed behind the presbytery; there is a royal pew opposite to the huge organ. The general style of the church is very good and pure, the painted glass fine; there are five pictures of Viladomat, representing scenes from the Passion, behind the altar, and two others in chapel *de San Salvador*. Four pictures by Tramullas (son), in chapel *de los Corredores de Cambio*; a St. Peter, by Juan Arnau of Barcelona (1595-1693), in chapel of *St. Peter*. A good statue of San Alejo, in the *Trascoro*, by A. Pujol of Villafraanca, about 1643; the Virgin and Christ Dead, in same portion, is by Miguel Sala (1627-1704). The indifferent retablo mayor is by a sculptor who ornamented the poops of the galleys. The sculpture on the organ is of 1560.

**Sta. Maria del Pino**, a fine specimen of the Gothic, dates 1329-1413. It is also called N. Sra. de los Reyes. The name, del Pi, or Pino, pine, is derived from a tradition, according to which an image of the Virgin was found in a trunk of a pine, some say because the pine is the emblem of the Catholic faith, ever-green, ever soaring to heaven; accordingly a pine, blessed on Palm Sunday, is every year placed on the highest point of the belfry. It is also said that one of these trees was planted close to it in 1768, and cut down in 1802. The church is of good proportions and elegant. The belfry-tower is fine, massive, and very lofty. The nave consists of seven bays, is 54 ft. wide in the clear, and has an eastern apse of seven sides, is high and spacious, and lighted up by good ogival windows with stained glass. On the altars of the chapels of San Pancracio and San Clemente, Jews had a right to take an oath in any suit with a Christian, validity of wills, etc. The principal portal is very rich. The relics are curious and kept in silver cases, and rich reliquaries; amongst them are two thorns from the crown of Jesus, once at St. Denis; a portion of Christ's garment; a bit from the pillar against which He was scourged, etc. etc. Between the third and fourth altar, to the right, a tablet on the wall marks the spot where the Barcelonese painter, Viladomat, is buried—ob. 1755.

The ecclesiologist may also visit *San Miguel*, which belongs to the transition between the Byzantine and Gothic. The interior indifferent; a curious mosaic, white and blue, on the pavement, said by the learned to be a remnant of the Temple of Neptune that existed on this spot, and a fine sepulchre of Fran. Coll, a councillor of the Catholic kings and Charles V.—ob. 1536. A divine Shepherdess, by Viladomat, and a painted cupola also by him.

**Los Martires, or San Justo y San Pastor**, the earliest Christian church in Barcelona, is a good specimen of Gothic; one nave lofty and wide; good stained glass; begun in 1345. A poor façade and a pretty tower on one side. The altar of San Felio had the privilege of serving for the oath taken by Jews on the decalogue placed upon it, also for witnesses of wills made at sea or battle, etc., and of knights before engaging in a 'battala juzgada,' not to use any but fair means, and swords neither constellated nor enchanted, etc. Five bays; an apse of five sides. The nave is 43 ft. 6 in. in width in the clear, by some 130 in length. The vaulting quadripartite, with large bosses at the intersection of the ribs, on which are carved subjects from the New Testament. A fine but undersized High Altar.

In the *Church of Montesion* (14th century) is the flag (festum) of D. Juan de Austria and the image of our Lady of Victory, both carried by horse at the battle of Lepanto. In *Santa Ana* (1146) is the tomb of Miguel de Boera, who fought at Ravenna under the Catholic king's reign, and commanded Charles V.'s galleys at the conquests of Tripoli, Bugia, Oran, etc. The cloister is more modern than the other portions of the church.

**San Pedro de las Puellas** ('of the Maiden') is extra-mural, and on the site where Ludovic Pio encamped his troops in 801, and built a former church. It was so called because destined for a nunnery. The date of its building, and names of founder and architect, are unknown; about the beginning or middle of the 10th century is the most probable; the circular dome, vault of S. transept, nave, and western portion of the chancel, are the parts that have been the least altered. The sculpture of the capitals is remarkable, and most Eastern in character. It is said that when the

nuns were aware of the probable invasion of their convent by Al Mansour's soldiers, who were recruiting for the Balearic harems, they most heroically disfigured themselves, to avoid this shame, by cutting off their noses.

**Belen.**—A fine Italian church on the Rambla; very rich marbles; Loyola's sword.

**San Pablo del Campo.**—A most interesting relic of the Catalan Romanesque architecture of the second period. This church—originally a Benedictine convent, founded 914 by the Count of Barcelona, Wifred II.—was severely injured by Al Mansour in 986, but restored by one G. Guiterdo and his wife in 1117, in a way which has allowed it to retain most, if not every portion, of the primitive structure. It is cruciform, with three parallel apses, an octagonal vault on pendants over the crossing. The nave and transepts are covered with a waggon-vault. The W. front is interesting and purely Byzantine, with the exception of the circular window, which has been added. Observe the rude symbolical sculpture on and within the massive arch—on the sides, the usual figures symbolising the Evangelists, and above the arch a hand, with a cruciform nimbus, giving the benediction. The small *cloister* on S. side is of 11th century, very Arabic in its details, cusping, and stone work. Observe a 14th century doorway, W. of cloister, and everything, indeed, connected with this important, though to many tourists not striking, little church.

**The Lonja, or Exchange.**—This building rises on the site formerly called 'dels Cambis,' where merchants transacted business 'al fresco.' There was in very early times an Exchange in all the principal cities of Spain, such as that of Madrid, established 1652, Seville

1535, Burgos and Bilbao 1494, but the Exchange of Barcelona dates from about 1382, and was established by Pedro IV. of Aragon. The former Exchange was situated near the sea, and was built in 1357. There was a chapel added to the building in 1452, and a portico in 1562. Of this edifice nothing remains save the hall (*sala*), which was finished in 1383, and escaped the general sweeping modification which began its avenging work in 1772 under the Solers. The style of the modern building is the so-called classic, and of the Tuscan and Ionic orders. The principal entrance is by the plaza of the palace. The façade is fine and effective, and the whole edifice is of stone, with marble here and there. In the court (*patio*) are statues symbolical of the four parts of the world, and several others in the Hall of Sessions, etc.—all modern and indifferent, the work of Catalonian sculptors. The Gothic hall is lofty and of good proportions, about 116 ft. long by 75 ft. wide. Men of business meet here daily from 1 till 4 P.M.

**Casa de la Diputacion.**—Built in the beginning of the 15th century—was considerably enlarged at different epochs, which explains the variety of styles, taste, and execution exhibited. It was destined and served as a popular local institution for the Commons of Cataluña, until abolished by Philip V. in 1714. The name of the architect of the first plan is not known. About 1598, a great portion of the edifice had to be pulled down for enlargement, but Pedro Blay, the architect who carried on the works, left fortunately intact the best portions of the primitive building, such as the lateral façade of St. George, in Calle del Obispo, the gallery round the court of the orange-trees, and the garden. The Roman or classic façade, seen from the Plaza San Jaime is not elegant, but heavy, clumsy, and out of

keeping. The work of Blay extends from this façade to the beginning of the grand staircase; the older portion begins at the patio. The front of the chapel of St. George is fine. In the centre is a small ogival door, between two pointed windows separated by pilarets; the wall between is worked out like a damask cloth in relief, and is of two different patterns. This is crowned with delicate foliage, and a series of animals, of indifferent execution and out of place. Over them rise ogival, placed within circular, arches, and ornamented on the sides with cherubs' heads, and surmounted by an *antepecho* balustraded with Gothic open-work, tending in character to the plateresque. In the centre of a medallion is rudely sculptured St. George and the Dragon; there are four Evangelists at the angles. The galleries, however much admired for their ingenious construction, were evidently the contrary, as the pillars, already bent under the ill-calculated weight, show too well. The chapel itself is uninteresting, though in it are preserved some curious *antiguallas*, such as the *frontal* of St. George, on which is represented his struggle with a lion in defence of a maiden. St. George was the tutelary of the Diputacion, as tradition would have it that he fought the Moors in behalf of the Aragonese and Catalans, and there used to be jousts and tournaments on St. George's Day, which latter is kept up every year. In the Salones del Tribunal of the Audiencia are some rich artesonados of the 15th century, and good, but worn-out and effaced, tapestries. The portraits of the kings of Spain, beginning with Ataulfus, are prior to the 16th century. See, too (Salon de Sesiones), a good but unfinished painting by Fortuny, the great Catalan artist, representing the battle of Tetuan. There are other salones and halls, all modern and indif-

ferent. Observe from Calle del Obispo the elegant Gothic façade of St. George.

The Town Hall (*Casas Consistoriales*) is Gothic, of 1373; the patio is fine, the principal façade modern. The Council Chamber (*Salon de Ciento*), 92 ft. × 45 ft., contains a series of portraits of Catalan celebrities. In the Municipal Archives are a valuable collection of documents, dating from 1300. See especially the *Rubrica de Bruni-quer*, the *Libre vert*, and *Libre vermell*, containing the ancient royal privileges, fueros, etc., of the city.

The Palace has been mostly repaired, and this in a very paltry way. The older portion was the palace of the counts of Barcelona, and was built in the 12th century. The church is of a somewhat later period. The painting outside imitates the style of the former façade of stone. The interior is not interesting. The cuarto nave was built in 1549. The former Salon de Embajadores is now the church of Sta. Clara. The chapel of Sta. Agueda was the former royal chapel, and exhibits fine specimens of the early Gothic. It is now the Museo Arqueológico provincial, with over 1000 specimens of Roman sculpture, mosaics, pottery, etc., and deserves a visit.

**The University.**—A conspicuous pile of buildings of quasi-Byzantine character, dating from 1873, stands near the Plaza de Cataluña. While leaving much to be desired in the way of curriculum, this is perhaps the most advanced of all Spanish universities, with a staff of really enlightened professors, some 2500 students and a fair library of 200,000 vols. and MSS. It has upwards of 80 primary schools attached to it. Every attention is paid to visitors. See especially the fine staircase, the *Paraminfo*, Sala Rectoral, paintings of the modern Spanish school, and MSS. in the library.

**Private Buildings.**—There are many mansions of the 14th and 15th centuries well worth visiting. The Casa Dalmases, Calle Moncada 20, has a notable façade and most exquisite Renaissance patio; also some fine but sadly neglected salas within. In the same street are several other specimens of Italian and transitional Gothic mansions of the Middle Ages, but none so fine as the Dalmases. The houses of Gralla and Desplá have lost most of their ancient magnificence. The former was built about 1306 by the well-known Aragonese architect, Damian Forment. The façade is a good specimen of transitional Gothic. See especially the 14th century patio, still well preserved, with its elegant Corinthian columns and Gothic balustrade. Observe also the entrance door. On the pedestals of the columns may be traced the inscriptions, 'Publicæ venustati' and 'Privatæ utilitati'—for public adorning and private use.

The *Casa de Dusay* stands on the site of a castle where the Walf Ghamir was confined. The patio is no longer that which Forment built at the beginning of the 16th century. There are still some good specimens of ornament of the Revival. *Casa Cardenas*, close to Bajada de San Miguel, has also a fine patio, good artesonados, a noble staircase, and windows much ornamented.

**Antiquities.**—These are most seen in museums and private galleries. The older portion of the city lay about the present cathedral. The line of fortifications followed this course—Calle de la Tapineria, Escalas de la Seu, Plaza Nueva; here there was a gate to N.W. flanked by towers, then behind la Palla, Calle des Banyes, el Call, to the palace, Plaza de Arrieros, and continuing by the upper part of the hills that are here, went by Calle de Basea and San



Justo to join and meet the other extremity of the circuit at the Arco de la Bajada de la Carcel. In a house No. 10 Calle de Paradis, behind the apse of the cathedral, is a remarkable series of six Roman columns and an architrave, usually assigned to a 'Temple of Hercules' (!), more probably the remains of some great public work. There are magnificent cloacæ, a work ascribed to the Scipios, which run under the Rambla (from Raml and Rambula, *rivula*), and through which a man on horseback can easily pass. Of Arab architecture there are no monuments, and the five Moorish baths in Calle del Banys Frets have long disappeared. The Roman amphitheatre was close to Calle Fernando, of which the *vomitória* looked on the present Calle Boqueria. In the Call (Latinè *callis*, whence *calle*, Spanish for street, and also avenue and garden-walk), and therabouts was the Ghetto, or quarter of the Jews, who had several synagogues, large depôts, and a great trade with the East. The *Born*, where tournaments took place, and the other markets, will interest the artist. The most important hospitals, etc. are—*La Caridad*, a well-managed poor-house; *Misericordia*, for poor girls, who are brought up to be servants or work-women; *Sta. Cruz*, for convalescents, etc.

**Places of Public Resort.—Promenades.**—The Rambla is much frequented in the evening. In the summer, the Paseo de Colon is a very cool walk; the Paseo de Gracia is the Hyde Park and Rotten Row of Barcelona, hours from 2 to 5 P.M. The Park (de la ex-Ciudadela) really deserves the name of Botanical Gardens. See especially the exotic shrubs; also the lake, Cascade, and Museo Martorell. The Paseo del Cementerio and the many Vauxhallian gardens are interesting for study of costume and character.

**Theatres.**—The Liceo, or Opera-house, has been rebuilt on the site, and we believe the same proportions as the former, which was burnt down. It is on the model of La Scala of Milan, but larger than either it or the San Carlo of Naples, and accommodates upwards of 4000 spectators at their ease; the boxes are large, and well adapted to show off dresses: first-rate Italian opera in winter. Ladies generally attend with bonnets on the lower tiers; half-dress is usual. Gentlemen can dress *ad libitum*. The principal boxes, being private property, can seldom or never be obtained. Price of a box, 110r.; a stall, 18r. *Teatro Principal*. A pretty theatre; Spanish comedy, drama and dancing, opposite to Hotel de las Cuatro Naciones. *Odeon*, second-rate; the performers are generally amateurs; dramas, etc. *Circo Barcelonès*, concerts and soirées de magie, etc. *Bull-fights*.—These are very inferior here to those in Andalusia, Madrid, etc., and Catalans are no lovers of tauromachia. The *Plaza* was built in 1833, on the plan of that at Madrid; it holds 10,000 spectators. The *Carnival* is very gay. The local great holidays are Feb. 12th, *Sta. Eulalia*, tutelar of the city (go to *Sarria*, etc.); Jan. 17, *San Antonio*, horse-races; April 23, *San Jorge* (the fête take places in gardens, courts, chapel of the Audiencia); on Easter Monday, at Coll and Gracia, great merriment, fairs, booths, etc. *Club*.—There is a very good Casino, comfortably fitted up, foreign papers and reviews taken in; presentation by a member necessary; several public reading-rooms, but no *English* papers.

**Directory.—Apothecaries.**—Borrell, Calle Conde del Asalto. **Bankers.**—Girona hermanos, Clavé and Co., correspondents of London and Westminster; Compte and Co., agents of Messrs.

Hoare and Co. *Baths*.—Pasaje de la Paz, 3; Rambla de Estudios, 3; from 8r. to 10r., linen included, both good. *Booksellers*.—Verdaguer, Lopez, and Bonnebault, all on Rambla. *Cafés*.—Coffee-houses at Barcelona are large establishments, fitted up with great luxury; and ices, agraz, horchata, are very well prepared. The handsomest and most frequented are the Colon, Barcelona and Suizo, all on Rambla. Waiters are called by clapping one's hands, and not by striking the glass, as in Paris. There are some good restaurants, where one can dine *à la carte* and so much a head, French cooking; the best are Martin, Rambla del Centro 5, and de Francia, Plaza Real 12. *Grocer and Wine Merchant*, Martignole, Calle Escudillers 10. *Confectioner*, Llibre, corner of Calle Fernando and Rambla. *Blondes and Lace*.—Very good. Fiter, Plaza Real 1; Jaime Vivés, Calle Fernando. *Silks*.—Fine Spanish produce, manufactured in Catalonia and Valencia, etc., and foreign.—Escuder, Calle Fernando. *Glovers*.—El Siglo, Rambla de Estudios.

*Consuls*.—H. B. M.'s Consulate, Calle Plata 7 (F. Wooldridge, Esq.) *United States*.—Asalto 57 (F. H. Scheuck, Esq.)

*English Doctor*.—None. Several French and Spanish speak English.

*Church of England*.—Divine service every Sunday, at 11 and 5 o'clock, at No. 345 Calle Cortes.

*Money-changers*.—Several, equally good, on the Rambla. *N.B.*—French gold and silver current. *Giro Mutuo*.—A banking company; money from the smallest possible sums remitted all over Spain for 2 per cent premium, in the Plaza de Palacio; open from 9 till 4. *Perfumer*.—Roviralta, 5 Calle Fernando. *Wines*.—The Catalonian wines are strong, not very delicate, but rich and juicy. Beni-

Carló is sent to France, where it is mixed with very light Bordeaux. This red wine is susceptible of amelioration. Malvasia de Sitjes, Taya, Atella, Cullera, Priorato, ought to be tasted. *Manila shawls* and general china warehouse, fans, ivory, etc., Quer, Calle Boters, 6.

*Picture Galleries, Collections, Museums*.—The Catalan is no connoisseur of painting, and the Museo is unimportant. Of Viladomat there are some good specimens, especially Sta. Clara, La Stigmata, etc. There are many libraries, private and public, rich in MSS. and local history. *Archivo Genl. de la Corona de Aragon*.—It is one of the oldest, best-arranged, and most important archives in Europe. It was established by Pedro IV. del Punyalt. The admirable classification is due to the late keeper of the archives. The documents date from the 9th century. This establishment is publishing a collection of political and administrative documents of value, especially for the history of the kingdoms of Valencia, Cataluña, Aragon, Majorca, and their dependent portions in southern France, Italy, etc. Free admittance.

*Libraries, Picture Galleries, etc.*—Besides those already mentioned, the *Episcopal Library*, 15,000 vols., 2000 MSS. of Spanish romance, coins, specimens of minerals and natural history. The library of the *Ateneo* (the Casino) on the Rambla, Plaza del Teatro 7, 15,000 vols.; fine rooms; admission only by a member. The *Biblioteca del Seminario Conciliar*, in the Calle Diputacion, 18,000 vols. *Bibliotecas Populares* (people's libraries), Calle Alta de San Pedro, and in the Casas Consistoriales. *Biblioteca de Jurisprudencia, de Medicina*, etc. *Museo Salvador*, a good collection of the natural history of Cataluña, geology, minerals, antiquities. Museo del Sr. de Belloch, Paseo de

Gracia. Escuela and Museo de Bellas Artes, Casa Lonja; see especially paintings of Fortuny, Viladomat, and other representatives of the Catalan and Valencian schools. Museo of Sr. Bosch y Pazzi, Calle Ripoll, 22.

*Public Instruction.*—It is very well organised here, and education is very general and popular. There are 85 schools of primary instruction; and several higher schools, mostly founded and supported by the town, Chamber of Commerce, etc. We shall mention the larger schools: Escolapios, Colegio Barcelonés, Seminario Conciliar; besides Faculty of Medicine, College of Surgeons, etc.

*Cab Fares.*—Stands in all the principal plazas—De la Constitucion, Santa Ana, de Palacio, del Teatro, de Cataluña, etc. Comfortable caleches. Cabbies apt to be extortionate unless bargained with.

### Tarif.

	1 or 2 Persons.	3 Persons.	4 or more Persons.
From 6 A.M. to 10 P.M.	Reals.	Reals.	Reals.
The Course—1 Horse.	4	6	8
Do. 2 Horses.	12	18	28
The Hour—1 Horse.	6	8	10
Do. 2 Horses.	8	10	12
From 10 P.M. to 6 A.M.			
The Course—1 Horse.	8	12	16
Do. 2 Horses.	16	24	28
The Hour—1 Horse.	16	24	32
Do. 2 Horses.	28	40	48

*N.B.*—Omnibuses and trams run through the city in all directions.

**SUBURBS.**—Visit the barrio or quartier called *Barceloneta*, S.E. of city, and built in the beginning of this century. It is on a perfectly regular plan, the

straight line being the rule, composed of houses of the same size and shape, containing a population of upwards of 15,000, mostly sailors and lower classes. *Gracia*, N.W. of city, at the foot of the hill Tibidabo, close to the most fashionable promenade, a flourishing town of 35,000 inhabs., with restaurants, tea-gardens, etc. *Sarriá* is another favourite resort of the Barcelonese on holidays and summer evenings. There are several pretty villas, called in Cataluña *torres*, scattered about the country with charming gardens and vistas. See especially *El Laberinto* and the *Torre* of Sr. Anglada, near Horta. Rail to Sarriá, through Gracia, 17, 12, 8 *cuartos*, in a few minutes.

*Excursions.*—To baths of Montbuy, of Lapuda, etc. To *Montserrat*.—An excursion to this celebrated monastery, and picturesque hills around it, ought not to be omitted. Conveyances:—1st, by rail from Barcelona to Martorell, about 1 hr., 13 reals. At Martorell take a carriage to Collbató, 2 hrs.; from Collbató (an inn, Posada Nueva de las Cuevas) to Mòhsserrat, riding (donkeys and horses). *N.B.*—If carriages be preferred to riding, there are carriages to Mòhsserrat, but this is the longest way. 2d mode, Barcelona to Monistrol by rail, 3½ m.; fares, 1st cl., Pes. 5.90; 2d. cl., Pes. 4.40; time, 2 hrs.; from station of Monistrol to the village, ¼ hr.; Monistrol to Mòhsserrat, riding, 2 hrs. Fares to ascend Mòhsserrat:—A guide and donkey, 8r. for a man, 10r. if a lady riding; a guide to show the grottoes 14r., a torch 10r.; for Bengal fire, used to illuminate the grottoes, etc., 16r.; half an hour requisite to reach the grottoes. A whole day is indispensable to see the principal sights, but two would fatigue less. The inn at Collbató is fair. At Mòhsserrat visitors are assigned rooms in the *Hospederia*, but meals must be taken in the Fonda adjoining. A stay of three days may be made, or longer by special permission. Payment is made by a donation, 5 pesetas a day being usual.

*Description.*—Montserrat, Mons Serratus, or the Jagged Mountain, is so called from its form; it is about 8 leagues in circumference, and the pinnacles range some 3500

ft. high. It is one of the most celebrated shrines in Spain, and the object of yearly pilgrimages, which once numbered upwards of 60,000 pilgrims, but are gradually thinning in proportion as true piety is becoming more enlightened. According to the legend, Bishop Gondemar, hearing a report spread by some shepherds that mysterious lights were seen, and music heard, both coming from the Jagged Mountain, visited it in 880 to find out the truth. A small statue of the Virgin was discovered in a grotto. This image (the one now here) is said to be the work of St. Luke, and to have been brought to Spain by St. Peter. It was concealed here by the Bishop of Barcelona when the Arabs invaded Cataluña. As it was being carried to Manresa by the bishop, he soon fancied he discovered strong and *unmistakable* proof that it was the statue's particular wish not to travel farther. An altar was then raised, a chapel built, and an anchorite placed to watch over it. Now the devil came *en personne* to inhabit a grotto close by, with the determination to lead astray the pious man. Wilfred, then Count of Barcelona, had a beautiful daughter, Riquilda, who, having become possessed by the evil spirit, declared that the latter would not leave her until Juan Guarin, the godly anchorite, gave him leave to do so. The count then took her to the hermit, and left her to his care. Guarin was perversely inspired, and finally cut her head off, and buried the body. Guarin, all repentance, parted company with his wicked friend, and fled to Rome. The Pope gave him absolution, but ordered him to return to Monserrat, never to look up to heaven, but that he should walk and feed like the beasts and never utter a word. Heaven seems to have confirmed the Pope's verdict, for shortly after he was turned into a wild beast. The huntsmen of Count Wilfred captured the strange animal, and took him to the palace, where he became a great *lion*. But not long after, at a banquet given by the count, the wild beast being introduced for the gaze of the guests, a child cried out to it, 'Arise, Juan Guarin; thy sins are pardoned thee.' The beast then became once more the former Monserrat anchorite, was pardoned by the count, and a search being made by the father and Guarin, led to the discovery of fair Riquilda, who, notwithstanding having had her throat cut and being buried for eight years in a deep hole, reappeared alive, and with only a red rim on her throat, more like a silk thread than a wound, and more becoming than otherwise. Count Wilfred founded a nunnery, of which Riquilda became the lady abbess, and Guarin head butler or *mayor domo*. The miracles performed by the holy image at-

tracted thousands of pilgrims, and the nuns were removed and monks placed in their stead. It has been ever since a favourite shrine with kings, popes, great captains, etc., and was especially patronised during the 15th and 16th centuries. The *Tesoro* of the Virgin was truly magnificent, and amounted to upwards of 200,000 ducats. The ostensorium given by Philibert of Savoy contained upwards of 1000 diamonds, 100 pearls, 100 sapphires, opals, etc. One of her numberless crowns was enriched with 2500 emeralds. Don Juan of Austria placed around it the flags and banners he had captured at Lepanto; and when Philip V. visited the chapel there were 110 precious lamps of massive silver before the altar. Most of the riches were carried away when Suchet's troops kept garrison at the monastery for three months. Portions of the buildings were pulled down, the library burnt, and the monks hanged or hunted out of their cells. In 1827, Ferdinand VII. granted £5000 for the reconstruction of the edifices; and Queen Isabella, on her visit in 1857, made the Virgin several presents and left money. The former church and monastery no longer exist; the only vestige is a Byzantine portal and a small portion of the Gothic cloisters of 1476. The present convent is well situated; the cluster of buildings, some of them eight storeys high, is placed on a terrace overlooking a gorge, where rocks are jumbled together in *Salvator Rosa style*, with plains at the end coloured with a greyish yellow, and dark forests scattered in the distance. At the back there are lofty and precipitous masses of conical rocks rising to a great height. The Llobregat winds through the plain below, and the background of this grand tableau is formed by the distant Pyrenees, blending with the clouds. There is little to see here save the scenery, which is wild and grand. The hermitages, once very numerous, and placed in almost inaccessible and retired, solitary, lofty spots, are no longer what they were: most have disappeared, and the rest are crumbling fast. Visit the rock-walled garden; the church, where there is a good retablo, the work of Esteban Jordan, and a reja, a masterpiece of Cristobal de Salamanca, 1578. The celebrated image is of inferior execution, made of dark wood. The *Cueva*, or Gruta de la Esperanza, is a very large grotto, with a stalactite-roofed grotto adjoining called El Camarin. This latter leads to *Tocador de las Sifides* (Boudoir of the Sylphs). At the bottom of the larger grotto is the *Poso* (well) *del Diablo*, 20 yards deep. Descend into it and cross several grottoes, all curious, and rendered effective by the stalactite roof and the calcareous incrustations on the walls. The

largest is called *Galeria de San Bartolomé*. To the right of it is another, *Claustro de los Monjes*, where the stalactites with the stalagmites have, by blending, formed slender pillars. From it proceed to the *Gruta de las Estalactitas*. The spectacle presented here by the thousand different fantastical forms assumed by the crystallisation and incrustations is greatly enhanced by the light of the torches and Bengal fire generally lighted up for the greater effect. Hence to *Gruta del Elefante*, so called from the seeming form of that animal placed in the centre, and formed by an imposing mass. Observe in it besides a strikingly regular ogival arch, naturally formed. Here ladies may limit their excursion to this curious underground palace. Those *whom nothing daunts*—that is, neither mud nor dampness—we advise to proceed to *Boca del Infierno*, 56 mètres deep; to *Gruta de la Dama Blanca*, where the *lady in white* is a large white rock, mysteriously wrought by nature. Thence, after crossing several other curious halls full of stalactites, the *Salon del Absido Gotico* is attained, which is the last. The temperature varies a good deal, and we advise tourists setting out on the complete *grand tour* (which takes 6 hrs.) of this subterranean country to provide themselves with wrappers, as, whilst it is 20 degrees centigrade in the last-named grotto, it is 15 in that of *Las Estalactitas*, and only 9 in the *Vestibule*. The church is mostly modernised. Visit the *Camarin*, or wardrobe, of the Virgin, where her costly and beautifully embroidered *mantos* are carefully kept; and the devotees (*devotos de la Virgen*) may kiss her statue's hand. The *mountain* is jagged, or separated into two portions or hills, forming thus the small valley, where the winter torrents have formed a ravine, which serves as a line of demarcation between the

bishoprics of Vich and Barcelona. This violent rent or separation was produced, say religious legends, at the moment of the crucifixion. Geology explains it by the eruption of a volcano, and the waters which filled the summits forming an immense basin or lake.

The 13 hermitages formed what is called a *via crucis* and *scala cali*, which began at the hermitage of Santiago and ended at that of St. Teronimo. The views from the former are extensive. The mountain itself, which is after all the *lion* here, is formed by several huge clustering conical hills, through which all access is difficult. These 'aiguilles' consist of round calcareous stones, of various colours, and hewn, so to speak, by a sort of natural bitumen mixed with sand. Continued rains gradually destroy by decomposition this glutinous fossil pitch; they thus render these peaks more pointed, carry away the soil and sand, and plough the slopes of the mountain in all directions, filtering through the mass and producing these stalactites which we see in the grottoes of Collbató. The detritus accumulated at the base of the mountain has at last become an excellent vegetable soil, which produces fine wheat and vines; and though the summits are rugged, denuded, and sterile, the slopes, within an extent of 25 kil. circumference, are clothed with vegetation, and present a series of 200 varieties of plants. The mountain stands isolated. Its spurs extend N.W., and are of great height also, and the whole mass forms part of the Pyrenean range. The greatest height is about 3390 ft. above the sea, and 8 leagues in circumference. The mountain is rent the third part of its whole height, forming thus two hills or summits separated by a narrow valley, where the rains have dug a small ravine W. to E.

## THE BASQUE PROVINCES.

**GEOGRAPHICAL ADMINISTRATIVE DIVISIONS.**—These three provinces, Alava, Vizcaya, Guipuzcoa (capitals, Vitoria, Bilbao, San Sebastian) are commonly called 'Las Provincias,' to which *Vascongadas* is often added; they constituted the ancient Cantabria (from Kent-Aber, corner of the water), the inhabitants of which were never expelled from their native soil, and proved as indomitable as the Asturii and all mountaineers generally are. The largest

of the three is Biscay, which measures some 31½ m. from N. to S., and 39 m. E. to W., with a seaboard of 52½ m. in extent. The smallest, that of Guipuzcoa, contains only 52 square leagues, and Alava 116 square leagues. The population is:—Vizcaya, 190,000; Alava, 104,000; Guipuzcoa, 185,000; total 479,000. The principal rivers are:—the Bidassoa, which rises on the S.W. slopes of the Pico de Lessete, in the range of the Aldudes, some

3336 ft. above the level of the sea ; the Ibaizabal, Arratia, Orduña, and Cadagana, in Biscay, which uniting their waters form the Nervion that crosses Bilbao and empties itself into the Atlantic. The principal towns, besides the capitals already mentioned, are : Tolosa, Irun, and Vergara. The principal ports those of Lequeitio, Portugalete, and Laredo. The three provinces are placed under the military jurisdiction of a Capitania-General de las Provincias Vascongadas and Navarre, whose residence is at Pamplona. There is a gobernador for each, and judicially and ecclesiastically they depend on the audiencia of Burgos and the dioceses of Santander and Calahorra.

**HISTORY.**—The Basques are said to be the descendants of the earliest inhabitants of the Peninsula, and to this day they have preserved intact the character, customs, and language, of their forefathers. With all justice they can lay claim to the title of the oldest race in Spain. They call their language *Eakara* or *Euskara*, and themselves *Escualdunac*, meaning, perhaps, *strong hand*. From the first they constituted small republics, ruled by chiefs elected among themselves, and according to especial codes or *fueros*, which breathed fierce independence, parochial exclusiveness, and stern but patriarchal regulations. This national code has been respected at all times, and by every ruler, forming an *imperium in imperio*, with its especial House of Commons, Diputacion Provincial, tariffs, tolls, police, and army. There is now some talk of abolishing these *fueros*, and the moment seems to have come when they may be suppressed without causing any real and lasting disturbance. The Basques have played no important part in the annals of Spain. In 1106 those on the French side purchased the Labourd for 3306 gold florins, and were

incorporated with France in 1451, under Charles VII., but continued to enjoy certain exemptions from taxes, enlistment in the army, etc. In 1330 and 1333, the Spanish Basque Provinces submitted to the authority of Alfonso XI. of Castile, and were annexed to Castile by Pedro the Cruel, who put to death Juan of Aragon, husband of the heiress to the lordship (*señorio*) which these provinces constituted.

#### CHARACTER, LANGUAGE, AND DRESS.

—The *Vascuenses* are a most noble, high-minded, and interesting race ; a haughty, stern, independent people, noted for truthfulness and honesty, and unbounded hospitality. They are addicted to agriculture and smith-work, make excellent sailors, and have become most remarkable discoverers. Elcano, who commanded one of Magellan's ships ; Legazpia, who made the conquest of the Philippine Islands, and founded the first Spanish town at Zebu, Loaira, etc. ; and the discovery of Greenland, Canada, Newfoundland, etc., have been ascribed to Basques. They were certainly the earliest whale-fishermen on record, and to this day man the French and Spanish whalers that leave Bayonne, Bordeaux, and the Spanish northern ports. They are good soldiers, especially when under the immediate and exclusive orders of a countryman (*paisano*), and the tercios Vascongados were always held in great repute. Though deficient in works of imagination, taste, and art, they are excellent mathematicians, learned scholars, and stout reasoners. Physically, they are a very superior race, tall, muscular, well-proportioned, wiry, and swift-footed. Fair hair and blue eyes are frequent—a fact explained by the long and constant intercourse and partial amalgamation with the Northmen during the 9th century, and their Celtic origin. The women are very handsome,

fair-complexioned, and with magnificent long hair, worn in *trenzas* hanging over the back. They are reserved and haughty before strangers. Their claims to be the descendants of Noah and Tubal, the most noble race in the world, and of pure and earliest nobility, are prominent features in their character. Every Vascongado is born a *caballero a goicoa*, and proud armorials are very frequently seen sculptured in stone over a humble cottage or a dilapidated hovel. Their customs, games, etc., are all interesting and evince antiquity. For instance, corn and bread are offered to the dead on the anniversary day of their death. At Elizondo, San Sebastian, etc., we have often seen some poor fisherman's daughter, in a church, praying for a dead relative, amid baskets full of fruit, loaves of bread, and corn, and kneeling upon the tomb of her ancestors, bearing an escutcheon with canting arms. The dances on holidays must also be noticed for their originality and antique character, the *zorico*, the *carrica*, the *espata*, and others, are all interesting to witness. The bagpipe, tambourine, fife, and the *silbato* are the usual rude Berber-like instruments that accompany them. The wild cries of outbursting joy, the clashing of the chestnut iron-ended *makilia*, the delight of the dancers, bring back to our recollection their definition by Voltaire:— 'Les Basques sont un petit peuple qui saute et danse au sommet des Pyrénées.' The great national amusement is the *juego de pelota*, fives-court, which is met with in the most insignificant hamlet. They are the best players in Europe, and have frequently beaten the French Basques, renowned alike in this game. The dress is picturesque but plain. The men wear short velvet jackets, mostly dark green or brown, long loose trowsers of the same material, alpargatas (sandals) or wooden shoes,

in winter, called *madreñas*. A blue or vivid red sash girds the loins, and the head-gear consists of the picturesque *boina*, generally blue.

The women cover their heads in the cold and rainy months, or when they go to church, with the cloth hood, black or brown, worn in Navarre, the Pyrenees French and Spanish, the south of France, and Bruges in Belgium.

THE LANGUAGE is said by some philologists to be akin to Mandchu and Mongolian, and, according to Humboldt, was formerly spoken throughout all Spain. It certainly is a primitive tongue, without the least analogy with any of Latin or Teutonic origin. Its vigour, word-painting, and locutions are most remarkable, and it is considered the richest of all. There are some 4000 words of one, two, and three syllables, and some of them contain as many as sixteen! The pronunciation is harsh, unharmonious, and most difficult to learn. The devil is said to have studied it, and could not learn above three words after several years' labour; while one of the best authorities on it is a prince of the Bonaparte family, who succeeded in speaking it after a short residence in the country. The nouns, pronouns, and adjectives change into verbs at will, and likewise verbs may be transformed into nouns and adjectives. All prepositions, adverbs, conjunctions, interjections, the very letters of the alphabet, are declined like nouns or adjectives and conjugated like verbs. The substantive changes according to the condition of the being or thing to designate, expressing graphically the sense of objects to which they are applied, thus:—

God	is called	<i>Jain Goicoa</i> , that is, the good Master who dwells on high.
Moon	"	<i>Harghi</i> , light of the dead.
Cemetery	"	<i>Herria</i> , the land of the dead.
Science	"	<i>Icasbide</i> , road to learning.

A new house is called *Etcheverry*, and anybody's house—say Raymond's house—*Erremunteghia*.

Lope de Vega, who traced his origin to one of these provinces, says :—

Para noble nacimiento  
Hay en España tres partes,  
Galicia, *Viscaya*, Asturias,  
O ya *montañas* las llaman.

Indeed, every Basque claims a descent at least from Noah, and maintains it as seriously as any Scotchman: As is told of one who, on being informed that we all descended from Noah, asserted that his family 'didna do so,' for they had at the time of the deluge 'a little ark of their own,' a story similar to one told of some of the members of the Duc de Lévi's family, who seriously pretend to be nearly related to the Virgin Mary, who was one of the tribe of *Levi*. But the sensible Spaniard remarks, 'hay parentescos que no les alcanza un galgo.'

AGRICULTURAL PRODUCE, MINES, etc. —The country is very hilly, containing, but as exceptions to the rule, some charming green valleys embosomed amid chestnut-clad slopes, oaks, and the blue arrowy pine. The scenery, cottages, villages, and houses, are most Swiss-like. The tinkling of bells hung around the velvet-coated black and white cows, mostly imported from Brittany or Navarre; the wild, shrill, joyful cries of the cowherds calling to each other across the valleys; the blue-green meadows watered by sparkling rills, fringed by English-looking hedges; the slopes of clustered hills gilt by the waving maize; whitewashed cottages studded about: how different all from the dusty, dreary, deserted, savage Castile which we have crossed or are about to enter! the well-kept roads, secure bridges, regular pretty villages, with a tidy plaza, a shady alameda, and the school-house and church, full of

sunshine; all bespeak good self-government, habits of order, and honest toil. There are several manufactories of paper, soap, matches, cotton and linen, woollen stuffs, etc., at Irun, Renteria, Tolosa, Lasarte, and Vergara. Iron-foundries at Iruia and Tolosa. Mines are not very abundant. Iron is found at Cizurquil and Alzo, and especially at Somorrostro, mentioned by Pliny, where it is most abundant, producing upwards of 2,000,000 tons of ore annually. That of Balmaseda is also considerably worked and abundant. Pyrites of copper are found close to Bilbao, lead at Monte Haya, etc. Chalk, alabaster, baryta, and calcareous spar are very common, and gulline is extracted from the rich mines of Elarrio, Mañaria, Guadalcana, etc. (N. of Bilbao); coals have not been found, and are brought from Asturias.

Some of the best *mineral springs* are to be met with in these provinces, such as Santa Agueda, near Mondragon (sulphate of calcium and chlorure of sodium), Alzola; Arechavaleta (sulphuric acid gas and sulphate of calcium), near Vergara; Cestona (chlor. sod.), not far from Azpeitia; Molinar de Carranza (ac. carb.); Cortezubi, near Murquiza (sulph. hydrog.), Zaldivar, etc. The principal products of the province are maize, red and white; excellent fruit, such as the pavia peaches of the valley of Gordeguala, near Bilbao; the delicious Busturia cherries; juicy apples from Durango, and chestnuts. Corn is not much grown, as the climate does not allow it to ripen sufficiently. The exports are null; the imports consist chiefly of corn, cheap French wines, etc. The Chacoli wine produced here is sour, and strangers cannot drink it without water. Some crystal is manufactured at La Piedad de Ibaizabal; linen at Begoña; porcelain, ropes, paper, etc., at Buisturia. The villages



are comprised in ante-iglesias or districts, so called from being generally grouped 'before,' or rather around the parish church, which is the citadel, the palace, the hospital, the seat of government and wisdom in the eyes of the religious, simple-minded, patriarchal Vascones, who readily believe with Napoleon 'tout ce que croit mon curé.' The municipalities, *parientes mayores* or *infanzones* (not the *lords*, but, according to the Basque etymology, the first occupants of the land, the *elders*), meet under the porch of the church to deliberate on parish matters; the *merindades*, or larger political districts, comprising each several ante-iglesias, meet at different large cities of the provinces to treat on general matters important to the interest of the commonwealth. But however republican and democratic the Basques pretend to be, they retain certain aristocratic privileges and principles; thus, though all born gentlemen, the master of a house is alone *etche-coyauna*, the equivalent for *hidalgo*. Right of primogeniture also exists, which is applied to the first-born, whether a male (*etche-co-premua*), or a female (*etche-co-prima*). A time-honoured oak, *el arbol de Guernica*, is from time immemorial the rendezvous of the political assemblies of the provinces which meet under its shady branches (Guernica is near Bilbao), and alternately also at Irun, Vittoria, etc.

**Routes, etc.**—The cities are not very interesting, save to military tourists who may wish to visit the celebrated fields of Vittoria, Ernani, Irun, San Sebastian, etc.; the most picturesque portions lie about Vergara, Zarauz, Salinas, Mondragon, and may be visited, following the old coach-road. There is some good trout-fishing and *caza menor*; the country is free from robbers, and the local rural police, *los miqueletes*, are a trustworthy, good-natured tribe, always

ready to aid the traveller, as we have personally experienced more than once. For a tour in the provinces we should suggest the following routes :—

Irun to Sebastian, c. or rl.\*  
 „ Zarauz, c.  
 „ Bilbao, c.  
 „ Orduña, rl.  
 „ Vittoria, c. or rl.  
 „ Salinas, c.  
 „ Mondragon, c.  
 „ Tolosa, c.  
 „ Irun, c. or rl.

\* C. carriage or dil.; rl. railway.

There are small *calèches* to be found in every large village, and the wiry, sure-footed hack of the country will be often preferred to the close stuffy diligence and too rapid railway; the inns are everywhere tidy, clean, and the charges most reasonable; the climate is rainy and damp—summer and autumn are the best seasons for travelling.

**BOOKS OF REFERENCE.**—The Basque literature is of little importance, and none is earlier than the 16th century. The Souleline Pastorals partake of the character of the mediæval Mysteries, and are still performed. Here again, however, there is nothing older than the middle of the last century. The subjects are generally historical and legendary, and satire is often happily introduced. The Basques, like most mountaineers, are proficient in the composition of songs, both historical and religious, but more especially satirical and light. Their proverbs are very racy, and have been collected by the Souleline Basque, Oihenart, in the 17th century; they are contained in the MS. copy at the Paris Bibliothèque Impériale, but have been printed, Bordeaux in 1847, and at Bayonne in 1872. The poetical works of Goyhetché, Heribarren, and Istueta, also exist. Several proverbs, and information respecting Basque

literature, etc., are found in Chahó's 'Biarritz, entre les Pyrénées et l'Océan,' 2 vols.; Bayonne. Andreeasy.

1. 'Voyage Archéologique et Historique dans le Pays Basque, le Labourd, et le Guipuzcoa, par M. Cénac Moncaut;' Paris, Didron, 1857.

2. Good and authentic information may be derived from 'Diccionario geog.-historico de España,' published by the Acad. of Hist. in 1802; Madrid Ibarra. The seccion 1<sup>a</sup> comprises these provinces and Navarre, 2 vols. 4to.

3. 'Historia de la Provincia de Guipuzcoa,' by Baroja; San Sebastian, 1847 (written in Basque). The author wrote in 1824 and 1826 (published at San Sebastian) two interesting papers on the music and dances of this province.

4. The history of Guipuzcoa has been written by Isasti (1625), Velazquez, Eccheverri, etc. They are of little importance, being founded on fables, and many facts distorted by local partiality. An exception to this is the

32d vol. of Risco's 'España Sagrada,' and Iturriza y Zabala's 'Historia Gen. de Vizcaya,' 1786, fol. MS. Acad. Hist., Madrid (C. 150), and 'Compendios históricos de la Ciudad y Villas de Alava,' by Landazuri; Pamplona, Cosculluela, 1798, 4to.

The Basque language has been the object of very learned investigations by Bar. Humboldt. Chahó's 'Dictionnaire Basque, Français, Espagnol, et Latin,' may be recommended. The best grammatical treatise is 'Le Verbe Basque en Tableaux,' by Prince Bonaparte, London, 1869. Cf. also a linguistic map of the country by the same author. Other grammars are 'Essai sur la Langue Basque,' by J. Ribary, translated by Vinson, Paris, 1877; 'Grammaire Comparée des Dialectes Basques,' by Van Eys, Paris, 1879; and his simplified Basque Grammar in Trübner's series. The most complete work is D. Arturo Campion's 'Gramática de los cuatro Dialectos literarios de la Lengua Euskara,' Tolosa, 1884.

## BILBAO.

Capital of province of Vizcaya (*Biscay*), a seaport. Pop. 37,000.

**Routes and Conveyances.**—1st, from *Madrid*, by rail throughout, thus:—

	Kil.	Time (express.)		Fares, 1st and 2d cl.			
		h. m.		r. c.		r. c.	
Madrid to Miranda (branch buffet, carriages changed) by rail . . .	453	12	0	208	40	156	40
Miranda to Bilbao „ . . .	104	4	0	48	0	36	0
	557	16	0	256	40	192	40

The route is uninteresting, though the scenery is wild, and the engineering ranks among the finest in Europe for daring and boldness.

2d, From Barcelona and Zaragoza by Tudela, by rail throughout. Barcelona to Zaragoza, by rail; Zaragoza to Castejon (rail line of Zaragoza to Alsásua), distance, 94 kil. Time, about 3 hours 20 min. Fares, Pes. 10.85; Pes. 8.15. Stops at Castejon, a good buffet. Change carriages for Miranda,

by Logroño. Castejon to Miranda and Bilbao, distance 249 kil. Time, 9 hours 55 min. Fares, Pes. 28.75; 21.60. Junction-station, Miranda. Buffet, about 30 min. stops. This journey is not interesting. We shall describe it very briefly.

**Description of Route.**—*Calahorra* (Posada de Espinosa), on the river Cidacos, was the birthplace of Quintilian, the rival of Numantria and of Zaragoza for dogged resistance against

the enemy. Here Sertorius sustained a long siege against Pompey (B.C. 678), when the latter, after a loss of 3000 men, was compelled to retire. Four years after, it was besieged by Apranius, and finally taken and destroyed after a most desperate resistance. Provisions being at an end, human flesh was resorted to rather than surrender, and at Rome 'Fames Calagurritana' became a proverb. Indeed, Alfonso el Sabio, in his 'Partidas,' iv. 17, 8, sets down as a law that a father, whilst defending a castle, may eat his own son rather than surrender:—'Seyendo el padre cercado en algun castillo sin toviessse de señor, si fuesse tan cuytado de fambre que non oviesse al que comer, puede comer al fijo, sin mal estrañça, ante que diesse el castillo sin mandado de su señor.' The town is a thing of the past, and *perierunt ruinae*. At Castejon vehicles may be obtained to baths of Fitero, and at Calahorra for those of Almedillo. On the Lera, two leagues from Logroño, took place the battle of Clavijo, at which Santiago, notwithstanding having been stoned to death some 800 years before, managed to kill 60,000 Moors.

*Logroño.*—*Inn*: Fonda del Universo, Pop. 14,000. Capital of province of same name. On the right bank of the Ebro, on a very fertile plain, well cultivated and planted, producing the good but heady vino de la Rioja. The church of Santa Maria la Redonda (!) is said to have been erected by order of Constantine (!), and is therefore styled *imperial*; it is Gothic and indifferent, the stalls finely carved. The cloisters are very early. In the church of Santiago is said to have been established the order of Santiago. Engineers as well as antiquaries and artists should examine attentively the bridge over the Ebro, built by a Dominican friar called San Juan de Ortega, in 1138. Logroño

was the residence chosen by General Espartero, K.C.B., Duke of Morella, etc. etc., and the hero of the Vergara Convention. This true patriot, a model of honesty and disinterestedness, retired, Garibaldi-like, to this other Caprera, where his greatest ambition was to rear the largest cherries and cauliflowers in Spain, and to make the best wine. Shortly after leaving Logroño *Fuenmayor* is reached. Close to it is the small town of Navarrete, whose name is familiar to readers of Spanish history, on account of the celebrated battle which was fought not far from its walls, at Nájera, between Enrique de Trastámara, aided by the French, Duguesclin, and Don Pedro el Cruel, who won the day, thanks to his English allies, headed by the gallant Black Prince, April 3, 1367. Some excellent silk is produced at Laguardia, near Station of Cenicero. The fertile 'Campos de la Rioja,' watered by the Ebro, are crossed, as well as this river, on nearing Miranda.

3d, From Bayonne. A. By land, by rail to Miranda, 8½ hours, and then to Bilbao, 4 hours—12½ hours.

B. By land, by 'díl. del Norte y Mediodía' in 16 hrs., by Vergara one day, and the other by Zarauz and Azcoitia. (Railroad in progress).

*First Itinerary. By Vergara.*

	Leagues.
San Sebastian to Andoaí . . . .	2
Tolosa . . . . .	2—4
Villafranca . . . . .	3
Villareal . . . . .	3
Vergara . . . . .	2
Elgueta . . . . .	1
Elorrio . . . . .	1
Durango . . . . .	2
Zornoza . . . . .	3
Bilbao . . . . .	2
	21

Fares: berlina, 120r.; interior, 100r.; imperial, 60r.; no rotunda; good carriages, generally leave at 6 P.M. every other day; offices at Hotel de la Posta. Same for either route.

*Villareal.*—Vehicles for baths of Cestona.

*Vergara*.—Good inn, de la Posta. A Swiss-like town; manufactories, an excellent colegio, situated on the Deva (a good trout stream). Pop. 5786. Sculpture-amateurs may examine a fine Dying Christ by Juan Marts Montañes in church of San Pedro; and an excellent statue of St. Ignatius in the colegio. In church of Sta. Marina, a much-thought-of painting by Mateo Cerezo—subject, the Cristo de Burgos. Daily dil. service to Deva, a fashionable seaside and bathing-place on the river of same name; good accommodation, excellent beach for bathing, 3500 souls, 8 leagues, 6 hrs. by either Placencia (Government gun manufactory) or by Elzoybar and Alzola (mineral waters).

*Tolosa*.—Province of Guipuzcoa, 9000 inhab., situated in a narrow vale between the Montes Ernio and Loazu, on the rivers Orio and Arages. An improving, tidy, clean, and busy town, as most of these provinces are. A good Parador de las Diligencias. The old, once Gothic church of Sta. Maria was modernised in 1814. The magnificent retablo once here, and 90 ft. high, disappeared, together with the archives of the town, etc., during a fire in 1781.

*Durango*.—An important military position, with 6500 inhab., charmingly situated on a plain watered by the Durango. Its church of San Pedro de Tavira is one of the earliest in Biscay.

*Zornosa*.—Close to it, on March 21, 1837, an action took place between Espartero, with the legion under Sir de Lacy Evans and the Carlists, which lasted 11 hrs., and ended in the victory of the former. C. The second route runs thus:—

*Second Itinerary. By Zarauz and Ascoitia.*

	Leagues.
San Sebastian to Orio . . . .	3
Zarauz . . . . .	1
Cestona . . . . .	4
Aspeitia . . . . .	1
Ascoitia . . . . .	1
Elzoybar . . . . .	2
Eybar . . . . .	1
Durango . . . . .	3
Zornosa . . . . .	3
Bilbao . . . . .	2
	—

In 16 hrs. 21

The scenery is very picturesque, and the roads good, though hilly and often narrow.

*Zarauz*.—2300 inhab. A new fonda; good lodging-houses. A sea-side place, becoming every day more and more fashionable, situated near some very picturesque hills, dotted with chestnut and other trees; there are several marine villas, built by some Madrid noblemen and gentlemen of wealth. The castle-like Casa of Condes de Narros is the most fre-

quented evening tertulia, besides those of the Duke of Villahermosa, Granada, Count Solina, Sr. D. Pascual Madoz, etc. The playa is good and secure, and several pretty excursions can be made in the environs.

*Cestona*.—Mineral spring, very much resorted to. The establecimiento can hold 210 persons; charges moderate, 20r. a-day all included. Frequented by 800 to 1000 bathers a-year.

*Aspeitia*.—On the Urriola, 7000 inhab. A mile farther is the convent and *santa casa*, where Ignatius de Loyola, the founder of the Jesuits, was born in 1491. The former is a handsome building, raised in 1683 by Maria Ana of Austria, Philip IV.'s wife, on the fine old domain of Ignatius. It was built by the Roman architect Fontana. There is a grand public festival and romeria in honour of the saint, towards the end of July, with a great concourse of pilgrims. (Fonda de Arteché, Aspeitia, poor; Fonda de Miguel Aracena, close to the Santa Casa, good. Travellers should stay at the latter.)

*Ascoitia* (5000 inhab.) is charmingly situated amid woodland, and on the banks of the Urola. The stalls of its church of Sta. Maria la Real are elaborately carved, but the chapels tawdry and in vile taste. Close to Elzoybar is the mineral spring of Alzola, which has good accommodation, and is much frequented by invalids suffering from the stone, etc.

*Eybar*.—4000 inhab. Important Government manufactory of firearms, swords, etc.; the machinery is all English, the produce good enough, the activity in the works and prosperity improving.

4th. By steam from the principal English ports, Bordeaux, Bayonne, San Sebastian, Nantes, Santander, Coruña, Vigo and Lisbon, at frequent but irregular times. These sea-routes are often very delusive, and are only to be at all relied upon after actual inquiries at the agents' offices. See also advertisements in local papers, etc., and wall placards.

*Hotels*.—Fonda de Inglaterra; Fonda de Antonia; both very good: charges from 30 reals per day. Hotel Americano; Fonda de las Navarras; fair, but not nearly so comfortable. Charges from 26 reals.

*Café*.—El Suizo, on the Arenal.

**Casino.**—Very good; in the Plaza Nueva. English newspapers. Strangers readily admitted upon introduction.

**Post Office,** in the Plaza Nueva.

**Telegraph Office.**—Close by the Post Office.

**Bankers.**—Espalza and Son, Estufa 9; Arellano, Arenal 18; Succursale of the Bank of Spain.

**Baths,** Calle Ascao.

**British Consulate.**—Opposite the railway station. *H.B.M. Consul*, Horace Young, Esq. *U.S.A. Consular Agent*, Edward Asnar, Esq.

English Church, Portugaleta.

**Climate.**—The city is sheltered from the N. winds by the hills of Archanda, from the E. by the Morro, from the S. by those of Maravilla, but is exposed to the icy north-western winds which sweep across the ocean. Owing to its low situation in a gorge of hills, Bilbao is very damp, and from its exposure to N.W., S.E., and N.E., the climate produces disorders in the respiratory organs. The air is nevertheless bracing, moist, invigorating, and suited to weakened constitutions, not predisposed to phthisis. The mortality is 1.30.

**General Description.**—This thriving and improving mercantile city is situated on the right bank of the Nervion, in a gorge formed by the hills of Archanda on the N., the Morro on the E., Moravilla to W., and exposed only to the N.W. The streets are remarkably clean, the houses with projecting gables, the Plaza Nueva is large, and formed by rows of fine houses, among which is the Palace de la Diputacion Provincial. It is a purely trading town, with little or no society, with no edifices to interest the traveller, and few historical associations of importance. Formerly,

under the name of *Bello Vas*, or 'beautiful bay,' it was founded in 1308 by Diego Lopez de Haro. It played no part in the annals of the middle ages, showed towards the English the same hostile spirit as Santander during the beginning of this century, and sustained two destructive sieges against the Carlists, at one of which, in June 1835, Zumalacarregeri—the only hero that civil war ever produced—received a mortal wound. Espartero, in 1836, coming to the rescue of the city, fought and won (close to the Luchana bridge) the *action*, which was raised to a *batlle*, as he was in turn raised to a grandeza and earldom of that name.

The most frequented promenade is the Arenal close to the port, and near the small and wretched theatre. The Campo Volantin and the Monton are equally charming paseos. The river joins the sea at Portugaleta, distant about 6 m., and which is in reality the Port of Bilbao, and a fashionable sea-bathing place, 'but de promenade.' The bull-fights are much frequented in summer by Bordeaux and Bayonne amateurs, but the bulls are seldom anything but *toritos navarros*, *saltarines*, and a small feeble *ganado*. The Bilbainas, excepting the female carriers (*Cargueras*), who here do all the porters' work, are handsome, statuesque in their attitudes, and amiable in their temper. The living is very cheap; and fish, fruit, and meat all excellent. The *Chacoli* wine is reckoned among the best in the world, more especially by those who sell it. The chestnut's fame does not 'pasar de castaño oscuro,' and as for the nuts, we may say, 'mucho ruido y pocas nueces.'

Neither carts nor carriages are allowed about the streets, with a view to cleanliness more than comfort or trade, and the object is attained 'en honor de la verdad' with Dutch-like scrupulosity.

for we have never seen at Amsterdam or the Hague anything to compare to it. There are *carrozas*, or passage-boats, plying constantly between Bilbao and Portugalete. Passengers by sea land at Olaviaga, where conveyances are easily procured to the town. Olaviaga is 4 m. distant.

**The Port.**—The bay stretches between Punta Galea and Punta de Luznero, on its W. side, distant about 3 m. The awkward shifting bar at Portugalete has been greatly dredged away, so that now ships of 14 feet draught can come up and discharge at Olaviaga. The trade has rapidly increased during the last 10 years, the port being visited now by some 3000 vessels, of a total tonnage of 2,600,000 tons. The amount of exports is £3,250,000, and of imports £2,586,000. Since the discovery of the immense iron deposits (chiefly red hematite) of the Somorrostro, etc., districts, this has become the chief trade of the place, and has completely transformed the face of a large portion of what was formerly purely an agricultural country. The mines at Somorrostro, situated about 12 kil. from Bilbao on the Santander road, are especially deserving of a visit, on account of their picturesque surroundings, and the perfection of their mechanical arrangements. The ingenious aerial wire tramway, for transporting the ore over the hills to its shipping destination, may here be seen in active operation. The amount of iron ore exported annually—two-thirds to England—amounts to upwards of 3,500,000 tons. There are also several large iron-works on the river, the principal being those of Ybarra and Co., who have six blast furnaces. The output of pig-iron and castings amounts to about 100,000 tons per annum. Shipbuilding

and repairing also employ a large amount of capital.

Bilbao, being a purely commercial place, possesses, apart from its pretty clean self, and fine surrounding country, few objects of interest. It may, however, be very well made a pleasant resting-place for a few days *en route* for less civilised regions. Visit the fine 12th century bridge of San Antonio, the church of Arrichinaga, the prettily restored church of Santiago, the markets upon the Plaza Vieja, the lovely little cemetery which overhangs the town, and the (rather weak) Gothic church of Santa Maria de Borgoña which stands a quarter of a mile further along the hill side. The prosperous suburban town of Portugalete should also be visited (trams run every few minutes down both sides of the river) for the sake of its fine sea-views and good late Gothic *parroquia* of Santa Maria. Note in the latter the cleverly carved oak retablo of the Capilla Mayor, and, coming out, the glorious vista of sea and country obtainable from the N. doorway. Portugalete was very roughly treated during the Carlist War of 1873-75, but has long since put away all trace of the mischief then wrought. It is now a bright and busy town, both the resort and the home of a great number of Bilbao folk.

There are two coaches per day to Santander *via* Castro, Laredo and Solares. These start on alternate days from opposite the Fonda Antonia, and the church of San Nicolas upon the Arenal. For description of route see *Santander*. It is a journey that is worth taking for its own sake, through a country where coast and inland scenery are combined in the rarest perfection. The day coach should be chosen, starting at about 6.30 A.M.

## BURGOS.

Capital of the province of the same name, and of the former of Old Castile—an archbishop's see. Pop. about 32,000. N. lat. 42° 21', W. long. 3° 38' Greenwich. 2867 ft. above the sea, according to Humboldt, and 3075 ft., Verneuil.

**Routes and Conv.**—1st, from *Bayonne*. For details of route, see *Madrid*. By rail in 10 hrs. (exp.) ; distance, 190 m., fares, 1st cl., 35fr. 30c. ; 2d cl., 26fr. 00c. ; 3d cl. 15fr. 35c. Three trains a day. By leaving *Bayonne* at 11.21 A.M. arrive at *Burgos* at 9.10 that same evening. Tickets at railway station ; buffets at Irun, Alsásua, and Miranda.

2d. From *Madrid*. By rail (for details of route see *Madrid*) ; time, 10 hrs. exp. ; distance, 226 m. ; fares, 1st cl., Pes. 41.75 ; 2d cl., Pes. 31.35. There are five trains a day ; buffets at Avila, Medina, Valladolid, V. de Baños.

3d. From *Valladolid*. Distance, 76 m. ; time, 3 hrs. ; fares, 1st cl., 55r. 60c. ; 2d cl., 42r., etc. For details, see *Madrid*.

4th. From *Logroño*. To Miranda, whence by rail in 3 hrs. See *Bilbao*.

5th. From *Bilbao*. 7½ hrs. by rail, *viâ* Miranda. See *Bilbao*.

6th. From *Santander*. 9½ hrs. by rail, *viâ* Alar and Venta de Baños. See *Santander*.

7th. From *Leon*. By rail, *viâ* Palencia. Leon to Palencia, 4 hrs. Palencia to Baños, 16 m. (by mail) ; Baños to Burgos, 2½ hrs. ; total 7 hrs.

**Hotels.**—De Paris, opposite to cavalry barracks. A furnished-up diligence parador, decent but extortionate ; make your prices beforehand ; table d'hôte, 14r., good ; carriages to hire. *Fonda del Norte*, indifferent but clean ; an obliging landlord ; bedroom and sitting-room 12r., breakfast 10r.,

dinner 14r. ; in all, pay from 30r. to 40r. a day ; good sherry for 20r. a bottle.

**Post Office.**—Close to the Hotel de Paris ; open from 9 A.M. to 12 P.M., and from 4 A.M. to 6 A.M. Hours of delivery vary according to those of trains. The train from Madrid comes in at 12 and leaves at 2.20 P.M. ; that from France comes in at 3 P.M. and leaves at 11.30 A.M.

**Telegraph Office.**—Calle San Juan 44, near the Plaza de la Audencia ; open day and night.

**Promenades, Theatres.**—There are some pretty *promenades* by the river-side, especially the shady Espolon Nuevo and La Isla and its *salon*. The principal *Cafés* are El Suizo and El Iris, both on the Espolon. The *Casino*, first floor above the Café Suizo, is a poor concern ; French papers taken in. The theatre, built in 1858, is spacious and elegantly fitted up, and can contain about 1200 spectators.

**Climate.**—Dull, damp, cold, and windblown ; from its elevation and scarcity of trees it is very much exposed to the N.N.W. and N.E. ; the heat in summer is never great—nay, there are days in June and July when *embozarse en la capa* is deemed prudent by the inhabitants. The cold lasts seven or eight months. Indeed, the celebrated saying of 'Diez meses de invierno y dos de infierno,' now reversed when applied somewhat unjustly to Madrid, originated at Burgos and in 1526, Navagero, in 'Viaggio in Ispagna' (Padua, 1718, p. 387), mentions it, adding how cold and wretched he thought the climate, and quotes this other saying, 'El sol como las otras cosas viene á Burgos de Carreo.' Nevertheless, though certainly disagreeable,

it is not unwholesome, and the mortality tables show an annual death-rate of only 1 in 30. May and October are the best months for a visit.

*Directory.*—Hired carriages at both the hotels; no tariff. Excursions to Cartuja, 20r.; to Las Huelgas, 10r., also at 45 Calle de San Juan, and at the Dorado, Calle de Abellanos. *Horses* may be hired opposite the cavalry barracks, and at No. 8 Calle de Lain Calvo. Government caballos padres for the army may be seen at Calle Sta. Clara, opposite to the convent. *Baths.*—Baños del Recuerdo at Los Vadillos, marble and jasper baths; and de los Jardines, in Calle de la Puebla. *Photographers.*—Views of Burgos may be obtained at Plaza Mayor, No. 9. Messrs. Aparicio, Plaza de Santander, have some pretty good views also. *Lodgings.*—Few and very indifferent; Casa de los Dos Hermanos, on the Paseo de la Isla, cheap and relatively clean.

*General Description.*—Tourists, in their eagerness to reach Madrid, or, it may be, Bayonne, are too apt to pass by this city without visiting it. The well-merited reputation of dulness and desolation as a back-going provincial capital, and its second-rate hotels, have undoubtedly contributed to this indifference; but as in Spain the past alone is to be sought, we advise travellers to put up with this, and not miss Burgos. It is among the interesting cities of Spain, as possessing one of her most magnificent cathedrals, several curious churches, the bones of the Cid, that popular hero of legendary Spain, and monuments, streets, and houses which still retain, though fading fast, the style and character of the Gotho-Castilian period.

Not entering into the early history of the city, and leaving aside Vilamor's assertion that Burgos was founded by King Brigo, and re-peopled by Alfonso

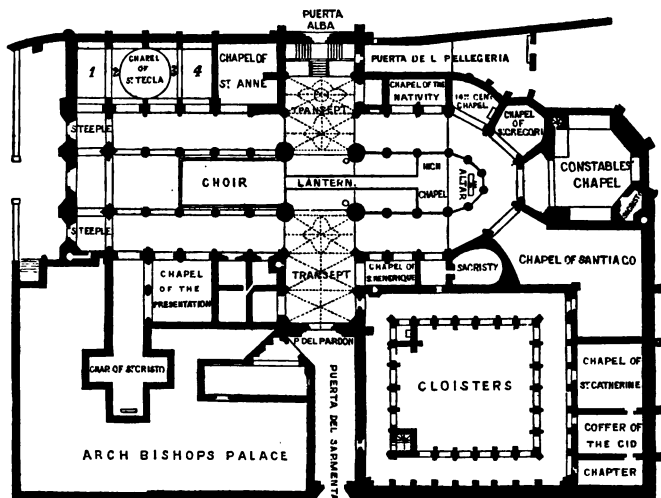
the Catholic, and called *Briga*, we shall be content to follow Rodriguez, Florez, etc., who state that Burgos was founded (884) by Diego Porcelos, a Castilian knight, and his son-in-law, the German (?) Nuño Belchides, who, with the object of repelling the infidel and serving Santiago, to whose shrine he was devoutly going, halted here some time, when the fair daughter of Porcelos, Sulla Bella, won his heart; upon which they both decided on concentrating into one fortified place the scattered villagers and serfs, and built up Burgos, so called from the German Burg (a fortified place; Gothic, Bargain; Ancient Saxon, Borgan, and Byrgans). Under Fruela II. (926) the descendants of Porcelos were traitorously massacred by the orders of the former. Burgos continued to be governed by a sort of oligarchical council composed of judges elected by the people, and amongst whom Lain Calvo, Nuño Rasuro, etc., were the most celebrated. Fernan Gonzalez was the first who assumed the title of Count of Castile, which became hereditary. He shook off the yoke of Leon, and thus began the monarchy, or reino, which, by the marriage of his granddaughter to the King of Navarre, united in the latter's son, Ferdinand I. (1067), the crowns of Leon and Castile. Burgos was the birth-place of the Cid, and the scene of many of his acts of prowess and legendary deeds, as also that of Pedro el Cruel, of San Julian, and San Lesme. The Castellano Viejo, the true type of the *rancio* Spaniard, is to be seen here in all the glory of his tattered cloak, worn like the toga of a Roman senator, and truly, as Théophile Gauthier defines it, 'la sublimité du haillon.' The Burgalese is one of the most unprogressive of Spanish *provincianos*; the railway, now at the gates of this city, calls forth from him no energy, or spirit of emulation,



and besides some paltry manufacturer or two of paper and cloth, the *queso de Burgos* (a cream cheese made with sheep's milk) would seem to be the staple produce of the land. The city is crossed by the Arlanzon. The Pico, a smaller stream, passes through some portions, and is divided into several water-courses called *esguevas*.

**Sights.**—Cathedral, S. Agueda, Huelgas, etc.; Castle; old houses; La Cartuja.

**The Cathedral.**—The *see* of Oca (Auca), a place situated 8 leagues from Burgos, is said to have been founded by Santiago (the Apostle St. James), when on his way from Galicia to Zaragoza he stopped in this Roman colony, whose foundation some Spanish his-



GROUND-PLAN OF BURGOS CATHEDRAL (13th century Gothic).

torians gravely ascribe to the sons of Tubal, Noah's grandchildren. In 1075 Alfonso VI. caused it to be removed to Burgos, and gave to the church about to be built several of his palaces. From political motives it was declared *exenta*, and depended directly from Rome until it became metropolitan in the reign of Philip II., who obtained from Pope Gregory XIII. the grant of this privilege.

**General Style.**—This cathedral is undoubtedly one of the finest in Europe, and one which must be looked upon, saving portions which belong to subse-

quent periods, as a grand and perfect specimen of the 13th century Gothic in Spain. The principal characteristics are, great purity of style, harmony between the parts, great pomp and beauty of ornament. It is not so graceful, elegant, and airy as the cathedral of Leon, but more sublime, richer in details, both outside and in the interior, and possessing more striking outward picturesqueness and character, notwithstanding its unfortunate position on uneven ground, and the vicinity of choking hovels. The cathedral belongs chiefly to the earliest period

of ogival architecture in Spain, though in it may be studied the ogive in its different modifications from the 13th to the 16th century. The ornamentation is overdone in parts, but it is always chaste and beautiful. The sculpture is very good and effective. There are few paintings. *Foundation.*—Ferdinand *el Santo* founded this church in honour of his marriage with Doña Beatrice, daughter of the Duke of Suabia. Bishop Maurice, an Englishman by birth, laid the first stone, together with the king and the Infante Antonio de Molina, July 20, 1221. The Bishop it was who had negotiated the marriage and accompanied the princess to Burgos. He had also aided the king with his counsel and influence in civil wars, and done much towards inclining his mind to undertake the building. It was not, however, Llaguna asserts, during Bishop Maurice's rule, and under his active direction, zeal, and lofty spirit, that the main body of the edifice was completed, but only a portion of it, which is distinct in style from the rest. The name of the architect is unknown. When descried from a distance, the impression is that of a most striking edifice. The towers and filigree pinnacles are then seen rising into the blue ether, so airy and open-worked, that by night the stars may be seen through them. The elegant curve formed on the E. side by the prolongation of the lateral naves round the apse is somewhat concealed by the chapel of the Constables, a church in itself, and the quadrangular one of Santiago. The lateral outlines of the building have lost also some of their original symmetry on the N. side, although they gained variety from the several additions made to the main body of chapels and offices. But a remarkable trait of architectural beauty, not always observed in buildings of any sort, is here very admirably effected; we

mean that the forms should be bold projections or reproductions in relief of the internal parts, as in embossing. Thus in this cathedral the eye embraces the inward distribution at one glance from the shape of the parts outside; we see the Constable's chapel plainly, with its delicate open-worked turrets at the angles and thirty-two statuettes of saints, forming a separate portion, differing in ornaments and appearance from the rest. The transept or crucero, which belongs to the Renaissance, rises higher, and has an octagonal shape, with eight turrets ornamented with twenty-four full relievo heads, and twenty-four full-sized statues of female saints, the virtues, etc., all canopied; each turret is crowned with an angel holding an iron cross. There are numberless statues, statuettes of kings and saints and prophets, placed between or under the corridors that run round the crucero outside. On the four large pilasters at the angles are large open-worked capitals; all the rest of this portion of the cathedral rests on the four *toral* arches.

*Façades.*—The principal façade W. is the Puerta del Perdon, or of Sta. Maria, composed of three portals corresponding with the three naves; at each side of the façade are two towers of goodly size, very light and airy. The portals have pointed arches. This portion of the façade was formerly richly decorated with statues, etc., which disappeared in 1794, when the chapter, seized by the contagious spirit of innovation and modernising, removed much of what constituted the beauty of this façade, and introduced a paltry Greco-Roman front. The only remnants of the former sculpture are the Coronation of the Virgin, on the portal to the right; the Conception on the left one; and at the sides of the central portal the statues of King Alfonso VI., Ferdinand III. (the Saint), and the Bishops Maurice and

Arterio of Oca. The second tier or stage of this façade is formed by an open-worked balustrade corridor, with turrets and a fine rose-window with trefoils; over this portion there are large ogival windows with Gothic tracery, and the third and last stage consists of two very richly ornamented windows, somewhat like *agimeces*, and divided into different compartments by pointed minute arches, pillarets, and open-worked roses, with eight statues of youths with crowns. This stage is finished by a balustrade which links the two lateral towers, and whose open-work composes the words, 'Pulchra es et decora,' in praise of the Virgin, whose image, holding the Infant Deity and surrounded by angels, is in the centre and under a canopy. On the capitals on the sides are the words 'Pax vobis' and the Virgin's monogram; on the left, 'Ecce Agnus Dei,' and the monogram of Christ. The statues of the Saviour and of St. John the Baptist are here, and correspond with the inscription. There are around the lateral towers, at different stages, not less than seventy-three statues, life-size, representing the Evangelists, doctors of the church, and saints. The towers themselves are 300 ft. high, and rise (separately from the main body) from the porch only, this lower part being the only one ascribed to Bp. Maurice. The higher portions of these towers are the work of Juan de Colonia, who had just arrived in Spain, and who undertook them in 1442. The two towers were built by Bishops Cartagena and Acuña, whose shields are placed at the base and summit; they are admirable examples of the Gothic in its purest and richest forms, and the effect produced is enhanced by the warm, white, marble-like, and transparent stone of Ontoria, out of which they are cut and worked.

The *Puerta Alta*, also called *de la Co-*

*roneria*, or *Los Apóstoles*, is one of the transept ingresses on the N., and the pendant to that of *El Sarmental*. It is harmonious in composition and of good style. The portal is ogival, with concentric arches, profusely decorated with effigies of saints and fantastical figures. In the centre of the arch is a Christ seated; on His right the Virgin, and on His left St. John, both lifting up their hands to Him in a supplicant manner; different other figures representing the good and evil angels, with details, are said to represent the struggle of good and evil; and man praying his Maker to intercede on his behalf. The execution is very rude. Over the door is exhibited a church with its belfry, with statues on the sides: those on the left are said to represent St. Domingo of Guzman and St. Francis of Assise asking the King of Castile to grant to them the papal bulls to found the orders of Dominicans and Franciscans. The upper and second stage of this façade consists of two large ogival windows of early Gothic. In the third are *agimex* lights, sixteen statues in niches and otherwise. This door is some 30 ft. above the level of the nave. To the right is a railed-in chapel, with an effigy of our Lady of Joyfulness (*Alegria*)!

The *Puerta de la Pellegreria* is situated in an angle of the transept towards the E.; the style is plateresque, and the composition of the whole, including elegance of form and richness of details, renders this portal a magnificent specimen of the Spanish silversmith work as applied to the revival of architecture, whence the plateresque derived its name. It is divided into three perpendicular compartments. In the lateral are statues of Santiago, St. John the Baptist, etc. That of the centre is subdivided into two parts, the lower occupied by the door, the sides of which are profusely decorated

with minute details and statuettes, and the upper portion is filled with sculpture representing the martyrdom of SS. John the Baptist and the Evangelist. Over this is a Virgin and Child, a bishop kneeling, and angels playing on flutes and other instruments. On the sides are the effigies of SS. Peter and Paul; a cornice runs over this sort of *retablo*, and is crowned with the escutcheon of Bishop Fonseca, who defrayed the expenses of this beautiful portal. Its name, '*pallageria*,' is derived from a street that once existed there, and was chiefly inhabited by fellmongers.

*Puerta del Sarmental*, also called *del Arzobispo*, is divided into three portions, and corresponds with the portal of the *Apostles*. It is ascended from the transept floor by a staircase of twenty-eight steps; the door is decorated with statues of Moses and Aaron, and the Apostles SS. Peter and Paul, etc. In the tympanum of the doorway is the Saviour amid the four Evangelists in the act of writing the Gospels, with their attributes; below this are twelve Apostles. Around the same arch are forty-five images of seraphs, cherubs, and angels, holding candles, censers, and musical instruments. In the third stage there are three windows, with pillarets, angels, and arches, intertwined in the style of the Gothic at its third and latter period. The rose-window is magnificent, with painted glass of 14th century, of rich hue and good execution. There are about sixty-four statues in all. It is called *Sarmental* from the name (*sarmientos*, vine-shoots) of a wealthy family who gave up the houses they held hereabouts to the cathedral.

There are some Gothic tombs of good style, belonging to the 14th century, at the sides of the steps leading to the *Puerta del Sarmental*. They contain the bodies of prelates; and are very

curious for their sculpture, and the manner and spirit of the scenes represented—the torments of Hades, delights of Heaven, etc.

*Interior*.—The form is a Latin cross. The dimensions are:—Length, 300 ft. (Spanish), from the door of *Sta. Maria* (Pardon) to *Chapel del Condestable*; width, 213 ft. between the door of the *Sarmental* to that of *La Coronaria*, 93 ft. being the average breadth throughout, and 193 ft. its greatest height. There are three naves, which are cut perpendicularly by that which runs parallel to the principal façade. The central one is lofty, airy, and bold; the lateral ones are lower and of smaller proportions. They are separated by twenty pillars of octagonal form, strong and massive, yet neither heavy nor incongruous, but rather made light, slender, and elegant by the engaged shafts. The interior generally breathes a spirit of solemnity, serenity, grandeur, and noble strength. The natural whiteness of the stone, augmented by the light caused by the absence of painted glass, gives it a new appearance, as if the building had been but yesterday completed. The stained glass, mostly put up in the 14th century, was very beautiful. It was destroyed by the explosion of the castle in 1813. The pavement, unworthy of the rest, is about to be removed and replaced by beautiful Carrara, towards which expense the Queen of Spain has recently given 6000 dollars (about £1200). The minor bay, which, with the larger, forms the cross, begins at the *Portal del Sarmental*, and ends at the *Puerta Alta*. *The Lantern*.—At the point of intersection of these two bays is placed the *crucero* or *Lantern*, the gem of the whole edifice, which was called so by Charles V., who added that it ought to be placed in a case, and not be seen as other ordinary works, and Philip II.

said it was rather the work of angels than of man. The lofty dome, or cimborio, was finished on December 4, 1567, and replaced the prior one which fell in March 1539. To the present one all the Burgalese contributed with their purse, and especially so Card. Juan Alvarez de Toledo, son of the Duke of Alva, and his mother, whose escutcheons are displayed with that of Charles V. on the pillars towards the presbytery. It was designed by Maese Philip Vigarni *alias* De Borgoña, and executed by him and Juan Castañeda and Juan de Vallejo, both from Burgos. Philip Vagarni was also a Burgalese.

*The Transept.*—The transept is formed by four very large piers, which rise like so many towers, and are decorated with a profusion of sculpture of great delicacy, taste, and richness. These may be divided into four stages; the lower one is octagonal, and forms the pedestal or basement, and is decorated with sixteen mezzo-relievo figures, allegorical of Prudence, Justice, Charity, Prayer, etc., and Prophets. In the second the pillars are fluted, and bear shields of the said Archbp. Alvarez de Toledo and those of the cathedral. In the third and fourth are twenty full-sized statues of doctors of the church, apostles, etc. From the cornice spring the four *toral* or main arches from amid bunches of fruit. They are richly decorated, and bear four angels holding scrolls with date of building. At each angle there is a statue, size of life, supporting the cimborio, and over them angels, shells, and busts. At the eight angles there are seraphs, waving banners bearing arms of the cathedral, round which is the versicle, 'I will praise Thee in Thy temple, and will glorify Thy name, Thou whose works are miracles.' There are numberless statues of prophets, pinacles, etc., under the galleries, over the windows, etc. This lantern is

roofed in by an elegant dome, the pattern of which is a star; the height of this from the pavement is 173 ft. The style of this magnificent work is Renaissance, with traces of the Gothic ornamentation of the third period; the composition and execution of the sculpture is classic and pure. There is in the whole a splendour, a breadth, a boldness seldom equalled in any other work. The exterior is very beautiful also; the stone of Ontoria, out of which it has been made, enhances the effect.

*High Altar.*—The style of the retablo belongs to the Revival, and comprises the three orders. It is full of relievos, with subjects drawn from the life of the Virgin, and statues of apostles and saints. The elaborate sagrario is decorated with relievos representing scenes from the Old and New Testament. This retablo was designed and executed by Rodrigo and his brother Martin del Haya for 40,000 ducats. It was gilt and *estofado* by Urbina of Madrid and Martinez of Valladolid for 11,000 ducats, which were given by Bishop Vela, 1596. The sculpture was begun in 1577, and completed in 1593, and is generally considered good. To the right of the altar are the tombs of the Infante Don Juan (son of Alfonso the Learned), Count Don Sancho, and his wife Beatrice. For this reason it is called a *Capilla Real*. In the *Transagrario* are alto-relievos representing the Passion of Christ. These spirited ivory-like compositions date 1540, and are the work of Juan de Borgoña. Between the pillars of the central nave are six rejas, which are fixed on jasper pedestals and greeces. Those on each side of the presbytery are of bronze wrought for Archbishop Navarretto by a lay monk called P. Martinez. They are all very beautiful. On the outside of the above-mentioned pillars of the central nave are statues of saints, etc., the size of life.

*The Choir* is very fine, and is composed of 103 walnut stalls divided into two tiers. In the *Lower Tier* the arms, back, and seat are ornamented with delicate box sculpture. Between them are pilasters full of mouldings, and all literally covered with flowers, ornaments, human figures, chimeras, fantastic animals and foliage, the *pasamanos* or balusters being most originally decorated with quaint figures. The backs are ornamented with relieve medallions representing scenes from the life of the Virgin, and martyrdoms of different saints. In the *Upper Tier* there are also abundant mouldings, inlaid and figured. The backs and respaldos are ornamented with relieves from the New Testament, crowned with a bust. In this tier runs a series of alternately-placed columns varied in sculpture with figures, and terminated by a sort of canopy. In the front are medallions representing scenes from the Old Testament, and in the intermediate spaces are statuettes of apostles, sibyls, and various saints. Observe all the phases of the Creation, the legend of the deluge, the poem of Abraham, and the story of Jacob. On the backs of this upper tier are scenes from the New Testament. On those of the lower tier are scenes already described, and statuettes of saints, the third being St. Atencio riding the devil, who, according to legends and Father Feijóo ('*Cartas Eruditas*,' etc., vol. i., p. 24), took him from Jaen to Rome in one night. The stalls are of different periods and artists; the lower is the best and most classical. This fine Renaissance Italian-like work dates 1497-1512. The choir was formerly near the high altar, and Bishop La Fuerte Ampudia had it removed to satisfy certain ideas of precedence. The archiepiscopal stall or throne is a copy of that of Granada, and much ornamented with statuettes, scenes from Scripture,

etc. Card. Zapata, a great benefactor of the cathedral, had it enclosed and railed in. The *trascoro* or reredos was put up at a cost of 10,000 ducats, but as it did not please those artist-prelates of the times, it was pulled down, and the present one, costing a similar sum, substituted. The splendid *reja*, which cost 5500 ducats, is the work of J. B. Calma (1602), and the gift of Cardinal Zapata, whose canting arms, boots and shoes, are placed here.

The *trascoro* pillars rise upon jasper greeis and pedestals; there are two statues of SS. Peter and Paul, of white marble, brought from Italy. The relieve represents St. Paul in the desert, fed miraculously with loaves brought by philanthropic crows. The sculptor was a Carthusian monk called Leiva, ob. 1637. All the relieves, columns, statues of saints, and altar-pieces, were the work of Bishop Manso of Zuniga, who gave 16,000 ducats towards it, and the sculptor was one Fray Juan de Rizi, a Benedictine monk.

The *organs* are inferior in style, but good as instruments; one is of 1706, the other of 1806. Under the first *lectern*, placed at the entrance of choir, is the jacent effigy of Bishop Maurice, 'Pontifex et Fundator,' ob. 1240, of whose family little is known else than that he was an Englishman by birth, and that he was elected Bishop of Burgos in 1214. The Virgin on the second *lectern* is by Ancheta, and considered very fine (1578).

*Chapels*.—These number fifteen, but differ in style and proportions, as they were built at different periods, and are therefore not in keeping with the main portion of the church. *Chapel of Sta. Tecla*.—A church in itself; tawdry, though much admired by the natives, whom glitter and gaudiness delight, of churriguesque style, founded by Archbishop Samaniego in 1734. The media

naranja, or dome, is well executed, the colours are fresh as the first day. On the site of the present baptistery, old and curious in its way, there was formerly a small chapel of Santiago, in which Alfonso XI. instituted the order of knighthood of La Vanda (the badge) in 1330, of which the Catholic kings were brothers, *cófrades* (companions). *Chapel of Sta. Ana.*—Not very interesting in itself, but see round the *urna* the sculptured genealogical tree of Christ, beginning with Abraham and finishing at Christ. Founded by Bishop Acuña, 1474, of florid Gothic style. The statuary here is not very good. There is a Holy Family, ascribed to Andrea del Sarto; a St. Philip Neri and St. Francis, by M. Cerezo; the few others here are indifferent. Bosarte and other connoisseurs mention with encomium the small Gothic altar and retablo, with tomb of Archdeacon Fuente Pelayo, ob. 1492, enriched with sculptured scenes from the New Testament; the other sepulchres, including that of the founder, are not very fine, and date 15th century. *Escalera* (staircase) *de la Puerta Alta.*—This staircase of 38 steps was rendered necessary from the uneven site upon which the cathedral stands. It is a magnificent specimen of its kind, and of Renaissance style, not exempt from Gothic details. The plan is novel, the work most elaborate, and the effect charming. It is ascribed to Diego Siloe, whose handling of foliage, children, lion's claws, griffins, draperies, etc., are, says Bosarte, 'not be mistaken with those of any other sculptor.' The iron balustrade was wrought by Cristobal Andino. The sepulchral altar of Bernardino Gutierrez is remarkable for the exquisitely-sculptured children over the arch; the artist's name is not known—some ascribe it to Torrigiano, M. Angelo's rival. In the same nave is the very old chapel of *San Nicolás*. On the left

entering is a tomb, with standing effigy of Bishop Villahoz, ob. 1275; as bodies used at that time to be interred standing and embedded in walls, these tombs were hence called '*armarios*.' There are some portraits here of Pope Gregory XI., Canon of Burgos (1371), and Alexander VI., archdeacon of the same cathedral, 1492, etc.—Cæsar Borgia, and father of Lucrezia Borgia. Close to it is a fine and richly-sculptured tomb of the learned Archdeacon Fernandez Villegas (1536), who translated Dante into Spanish.

*Capilla del Condestable.*—A *conestable*, *condestable* (from which *constable*), as the Latin etymology explains it somewhat (*comes stabuli*, Ducange, etc.), was 'an officer, so called, because, like the Lord High Constable of England, he was to regulate all matters of chivalry—tilts, tournaments, and feats of arms—which were performed on horseback.' (Blackstone's Com. 355.) He also commanded the cavalry, and bore the royal standard in battle. This chapel was founded, as the inscription relates, 'by D. Pedro Fernandez de Velasco, Count of Haro, of the House of the Infantes of Lara, five times Viceroy of these realms, who was present at the wars of Portugal and Granada, and contributed to the Catholic kings obtaining these kingdoms, etc.' The Duke of Frias is the present heir to this founder, and is the patron and possessor of the chapel. It is the largest and most beautiful in the cathedral. It was built by Juan de Colonia, and parts, though very few, of his works are as German as his name. The style is the Gothic florid (with somewhat of the Saracenic ornament) of the 15th century, and the ground-plan is octagonal, with a bold cimborio and large ogival windows. The entrance is magnificent, and formed by a semicircular arch full of details, and of that peculiar and intri-

eate ornament called *crestleria* (crest-work or niche-work); above it are several charming clusters of pinnacles, with statuettes and larger subjects under most richly-worked canopies, looking like piled-up lace of point d'Angleterre. Below this portion of the arch there are numberless pillarets, figures, and children supporting cornices; then come other statuettes placed at the side of children with crowns of laurel; in the centre of one of the latter is a sun and Jesus' name; in the other, a cross. Over this the Annunciation of the Virgin, St. Gabriel on one side and the Virgin on the other. The railing, or *reja*, is one of the finest specimens of Renaissance extant, though age and neglect have done much to efface its primary splendour and tarnish the colouring, etc. It was the masterwork of Cristobal Andino, and was wrought in 1523. It is composed of two bodies and an attic, crowned by an asp or cross of San Andréa. Observe everything here:—The two kneeling figures holding an escutcheon; the heads of Jesus and Mary; and the inscription on the other side of them—the 'Ego sum Alpha et Omega,' and statue of the Saviour; the four-sided columns, then the balustraded pillars higher up. The lock is so contrived that nobody can open the *reja* who does not possess the secret of pulling back a certain spring ingeniously concealed. The principal *retablo* is of the Revival, with traces of the grutesco, and some remnants of the primitive Gothic one, which was removed and replaced by the present one. It forms two stages; the first is formed by the Purification and figures of the Virgin, St. Joseph, Infant Deity, etc., and a girl carrying doves in a basket. On this cornice and on one side is a statue representing the Law of 'Gracia' (Holy Grace), personified by a young woman with eyes lifted up to

heaven; as a pendant, is another of the Written Law, represented by an aged man holding a book. The upper portion is filled by relieves of scenes from the New Testament. Over it all are a small shell and a skull. There are a few other figures of saints, ascribed by some to Becerra, and by others to Juni. There are four large stone escutcheons with arms of the Velascos on the walls, supported by wild men and women. There are fourteen windows in the chapel, with painted glass, representing scenes from Passion and arms of founders. The statues of St. Austin and St. Jerome close to the pillars are good, but inferior to the same latter saint placed in a retablo of a small chapel on the left. It is by Becerra, one of Spain's few and great sculptors. The Gothic retablo opposite is very ancient. Close to the steps of the high altar are the magnificent tombs of the founders, all of jasper except the effigies, which are of Carrara marble. They were sculptured in Italy in 1540. The effigy of the constable, who died in 1492 when he was Viceroy of Castile, etc., is lying armed *cap-a-pis*, full length, and the muscles of his hands, elaborate details of his mailed armour, cushion, etc., are wonderful. There is a huge block of polished jasper close to it, now without object, and weighing about 200 cwt. The effigy of the constable's wife, 'La muy ilustre Señora Doña Mencia de Mendoza, Condesa de Haro' (ob. 1500, æt. 79), is also full length, and lying on richly-embroidered cushions, with elaborately-embroidered gloves, and a lapdog at her feet, emblem of fidelity. The vault is under these tombs. In the *sacristy* is the picture of a Magdalen, ascribed to Leonardo da Vinci; the colouring is beautiful. Beneath it is the little portable ivory altar, which the constable carried about with him in his campaigns; the other pictures and por-



traits are inferior. Ask for a fine work of Arfe's, a cross, and several other jealously-guarded relics. (*N.B.*—This chapel must be visited before 12.30, or by special arrangement.)

*The Chapel of Santiago* is the largest in the cathedral, and serves as the parish church. The *reja*, which rests on jasper pedestals, is crowned by a statue of the patron of Spain. There is a fine tomb of J. O. de Velasco, Abbot of San Quirce, ob. 1557; it is placed on the left on entering. There is also a tomb of the Lesmes, whose father, Pedro de Astudillo, founded the celebrated chapel of the Magi Kings in the cathedral of Cologne. In the high altar there is the apostle on horseback. In the centre of the chapel lies Bishop Juan de Villacreces, ob. 1463, in an alabaster tomb; close to it a jasper one of the Regidor of Burgos, Melgosa, ob. 1523, and his wife. There are some other tombs, of no great merit either in the chapel or its sacristy; observe, nevertheless, Bishop Cabeza de Vaca's plateresque tomb, 1512, and that of his brother Don Pedro (literally cow's head, an illustrious family in Spain—Front de Boeuf). The five altars here are in different.

*Sacristia Nueva.*—Formerly composed of two chapels. There are some old mirrors and indifferent pictures ascribed to Giordano (Nativity of Christ), a Christ and Ecce Homo to Murillo, and in the ante-vestry a St. Francis, ascribed to Mateo Cerezo—all doubtful. The cajonera, or chest of drawers to hold the church and priest's ornaments, etc., are finely carved; all the rest is churrigueresque and tawdry. There are some curious objects: a jasper table, a rich specimen of braseros, a fine processional cross, etc.

*Chapel of San Enrique.*—Founded by Archbp. Peralta, at the cost of 100,000 ducats. Observe the magnificent kneel-

ing effigy and tomb of the founder, ob. 1679; the bronze lectern is good; the pavement and steps are of alabaster; the stalls are inlaid. In the sacristy is a very curious table, and a Dolorosa and Christ ascribed to Cerezo.

*Chapel of San Juan de Sahagun.*—Here is the much-venerated Virgin de Oca. Here is the tomb also of the Beato Lesmes, 'hijo de Burgos, abogado del dolor de riñones,' who is believed to cure pains in the kidneys, and said to have earned this privilege by the patience with which he bore the same complaint, which had been caused by constantly bending when he distributed corn to the poor. See a picture of a Christ *de la Agonia*, by Theotocopuli, il Grecco, whose signature is placed at the foot of the cross. In its sacristy is the ground-plan of the cathedral. The *Relicario* was formerly a chapel of St. Peter, and abounds in the usual gifts of kings and great personages, consisting of legs, toes, arms, jaws, teeth, and other parts of the bodies of saints; here is kept the image of the Virgin de Oca, who nodded assent to a devout señorita who made her a witness to her faithless lover's promise of marriage.

*Chapel of la Presentacion.*—Spacious; founded by Canon Lerma in 1519. Over the modern high altar is a Virgin, ascribed by Pouz and other good connoisseurs to Michael Angelo; others say it is rather by Sebastian del Piombo, but all concur in considering it very beautifully executed and composed. It was sent here by a wealthy Florentine, Mozzi. A fine white marble tomb of Canon Jacobo de Bilbao, who, a good son, and therefore a righteous man, erected a mausoleum to his 'matri dilectæ' and himself with the Christian and simple epitaph: 'Because I have hoped in thee, O Lord, and have entrusted to Thee my soul.' Tomb of the founder, with effigy, said to be a portrait.

*Chapel of Santísimo Cristo de la Agonía.*—Here is kept the celebrated and much-venerated *Cristo de Burgos*, which was, according to Florez, carved by Nicodemus, shortly after he, with Joseph of Arimathea, buried our Lord. It was found inside a box floating in the sea, and after many eventful journeys and mishaps, was finally removed to this cathedral from the convent of St. Agustine in 1836. It certainly is of very early date, and most admirably modelled; the anatomy perfect, a deep expression of pain; the hair, beard, eyelashes, thorns, are all real. To this image are ascribed numberless miracles, and it is said to sweat on Fridays, and even to bleed now and then. 'Rien n'est plus lugubre,' says a French writer, 'et plus inquiétant à voir que ce long fantôme crucifié avec son faux air de vie et son immobilité morte.' The image is girt with a richly embroidered crinoline. The pictures are indifferent; the Descent from the Cross is ascribed to Ribera (Spagnoletto). The *clocks* of the cathedral are not very old; they are furnished with small figures that come out and strike the hour, and slide in again, etc.

*The Cloisters* are interesting, and date middle of 14th century. They are spacious, and occupy a quadrangle, each gallery being of 89 ft. long by 22 ft. broad. The walls from the outside are pierced with double arches pointed in the shape of agimeces (Moorish windows), subdivided by smaller ones, and richly ornamented with lancet-work, trefoil, pillarets, roses, etc. The principal entrance is of an early date, and the sculpture and details abundant and curious. On the doors is a mezzo-relievo representing Christ's entrance into Jerusalem, and other biblical and allegorical scenes and statues of saints, the Evangelists, etc.; these doors were given by Bishop Acuña. Round the arch are two

rows of statues, and in the keystone angels holding arrows. In the centre is represented the Baptism in the Jordan. A peculiarity distinguishing this from other similar scenes is that our Lord is seated and does not stand. It is thought the Gothic sculptor resorted to this innovation to avoid the somewhat irreverent representation of the act by *immersion*, and not by *ablution*; the limbs of the Saviour are actually immersed, to be true to tradition, and yet the figure is seated with dignity and ease. Four statues of David, Isaiah, St. Gabriel, and the Virgin, decorate this splendid door. There is also a head of St. Francis of Assis, said to be an extempore portrait by the sculptor, taken at the moment the saint was passing by. It is probable that all the figures on this door were formerly painted.

In the interior the ogives of the windows are very pure in shape, and decorated profusely with foliage, and in the centre with statues of saints and Christian heroes, of good and correct Gothic style. There are, besides, a great number of tombs of different periods and styles, some with good sculptures. There are five chapels also. On entering, to the right, is the tomb of Canon Aguilar, with his effigy in sacerdotal robes, a dog at his feet, and a closed book in his hands; the date 1482. The tomb of Canon Gadea, chaplain of the Catholic kings, and before of Don Enrique, ob. 1483. The epitaph ends, 'Virtus socia vitæ fuit. Gloria mortis comes.' The dress of a knight at one side of the tomb, railed in, is curious; on the back is a Christ seated, with figures and angels. The pictures are indifferent in the chapel de los Reyes. Proceeding on, is the tomb of Sepulveda, chaplain of the kings Don Juan and Don Enrique of Castile. Observe especially the tomb of Canon Santander,

ob. 1523—a magnificent work, full of details delicate and chaste. See the charming, youthful, loving Virgin and Child, forming a relieve in the centre of the arch, and carved out of the beautiful white Ontoria stone; the attitude of the head, breathing maternal love, and the ecstasy at being chosen the mother of God, remind one somewhat of that in Raphael's 'Vergine della Seggiola.' There is a freedom, a boldness of composition and execution seldom attempted by artists of those times. She holds with her right hand a book opened, with her left the Infant, of exquisite modelling. There are escutcheons with fleurs-de-lys, etc.

In the third gallery is a door leading up to the archives, which contain very early and curious documents concerning the cathedral. In a chapel lies the tomb of Juan Cuchiller. He was servant, or rather a knight trenchant (*cuchiller, cuchillo*) to Henry III. el Enfermo, and a *rara avis* amongst his kind, who sold his coat to buy *de comar* for his master. Happy times! for now it is rather masters who have finally to sell their coats to procure suppers for their flunkys. The effigy is of alabaster; a dog, the emblem of fidelity, lies at his feet. On the wall is affixed a heavy dark-looking trunk, called *El cofre del Cid*. This is supposed to be one of the *two* trunks which he filled with sand and left as security to the Burgalese Jews, Rachel and Vidas, for a loan of 600 marks, assuring them that they contained all his jewels and gold, but that they were not to open them until his return. There is no proof or evidence in the 'Romancero,' 'Crónica Rimada,' etc., of his having ever repaid either the principal or interest. But *Mio Cid* was then in want of money for the conquest of Valencia, and this hero, who 'fought for his bread,' was as unscrupulous as heroes have always been,

and always will be. He, a Christian knight, headed infidel armies against his fellow-Christians; he, a Castilian lord, rebelled and fought against his king; he betrayed not only these money-lenders, thus out-Jewing the Jews (for to do so was a merit in those times), but Alfonso, the Moorish king, his allies, everybody, and practised but too well the *Al-harbo Khod'aton* of Mahomet (Arabic, to wage war is to betray). His favourite author, Mohalab, was styled 'The Liar,' but then he knew also the Prophet's words: 'There are three sorts of lies which will not be taken into account at the Last Judgment:—1st, that which is concocted with an object to reconcile two persons who have quarrelled; 2dly, that which a husband tells when he promises anything to his wife; and, 3dly, a chieftain's word in time of war.' This old trunk is undoubtedly, says a French writer, '*La doyenne des malles du monde*,' and contained some parchments till very recently.

*Sala Capitular* contains some paintings ascribed to Giordano, and a 'St. John the Evangelist,' also ascribed to Murillo. The walls on great holidays are hung with fine old tapestry. The roof forms a fine *artesonado*: around the cornice run versicles from the 3d chap. of the Book of Proverbs. In the *Sacristia Vieja* are some fine Venetian mirrors and two coral branches. An admirably carved *cajonera* (presses), to keep the beautifully embroidered *ternos*, carved by a Benedictine monk called Pedro Martinez. There are 128 portraits of the bishops and archbishops of Burgos. The eighth arcade of the fourth gallery was supposed to have contained the former Royal Chapel, where Ferdinand was married to Beatrice by Maurice, the English Bishop of Burgos, November 30th, 1219. Observe their two former statues, and

opposite four statuettes representing this king's sons, and in the third angle of the cloister a statuette of Bishop Maurice, also St. Ferdinand, and two other figures. There are other cloisters beneath, with good sculptures and an infinity of tombs, statues, and epitaphs of 13th and 14th centuries.

The cathedral contains 7 staircases, 112 windows, 36 railings, 144 pictures, upwards of 60 tombs (worked out and raised above the ground), 7 organs, 9 baptismal fonts, 9 choirs, and 9 lecterns, 10 confessionals, 44 altars, with nearly 100 full-length statues. On entering the cathedral, Sta. Tecla is the first chapel on the right, and the Chapel del Cristo that on the left. Church opened from 5 A.M. to 8 P.M. High mass with organ music at 9.30 P.M. on Sundays and holidays; organs good. To see jewels, apply to capellan mayor. To be seen only after 3.30 P.M. To visit the archives, make copies of pictures, and the like, apply to the cabildo.

Churches.—*Sta. Agueda* or Gadea, deserves a visit, as an historical monument associated with the poetic and chivalrous legend of the Cid. It was one of the iglesias juraderas—that is, of purgation by adjuration. It was therefore in this chapel that Alfonso VI. was obliged, in the presence of the Cid, to swear that he had no part in the murder of his brother Don Sancho at the siege of Zamora. According to authentic history—if such there be—the king swore on the cerrojo, or a lock, which was the touchstone of his veracity; other authors say on the Gospels.

According to the 'Romancero,' it runs thus: 'In Sta. Agueda, at Burgos, where knights are wont to take the oaths, the oath of Alfonso was also taken after his brother's death. The gallant Cid, who held a crucifix, made him swear the truth upon an iron lock, a cross-bow, and the Gospels. The words he speaks are so awful that the king shudders at them. 'If thou shouldst not speak the truth on

what is asked thee, namely—if thou hadst any part in the murder of thy brother—may knaves kill thee,—knaves from Asturias, and not from Castile; may thee kill thee with iron-pointed bludgeons, and not with lances nor shafts; with horn-handled knives, and not with gilt poniards. May those that do so wear cloaks, and not laced shoes; may they wear rustics' cloaks and not the Courtray cloaks, or those made of curled silk; canvas shirts, and not Hollands embroidered; may each of them be mounted on an ass, and not on a mule or a horse; may they make use of rope-bridles, and not of leathern ones well tanned; may they kill thee in the fields, and not in a city or a village; and may they tear thy heart all panting from thy breast!' The oath was so awful that the king did not venture to take it. But a knight, a friend of the king, said unto him: 'Swear, and fear naught, brave king, for never was a king perjurious nor a pope excommunicated.' The gallant king then took the oath, and swore he had had no hand in his brother's assassination; but even then he was filled with anger and indignation: 'Thou wast wrong, O Cid, to make me take that oath, for later thou wilt have to kiss my hand.' 'To kiss a king's hand is no honour to me.' 'Get thee hence from this my land, thou Cid, false knight, and come not back till a year has elapsed,' etc.

The church is uninteresting, composed of a single ogival nave of a pure style, and a fine Revival tomb. The famous lock of the Cid was affixed up out of reach by Bishop Don Pascual de la Fuente.

*San Esteban*.—Gothic (1280-1350); formerly a convent. The portico is composed of three stages of ogives with figures canopied, and of good effect. The interior is formed of three spacious naves. The lofty arches are ornamented with the Byzantine pattern called *Grecas* by the Spaniards. The retablos are modern; a plateresque tomb on the left of the vestry door; pictures inferior. *San Pablo* (1415-35, now cavalry barracks) contains some fine Revival tombs, of the middle of 16th century, and a good cloister. In *San Nicolas* there is a stone retablo richly carved, and tombs of the 15th and beginning of 16th century.

*San Gil* (14th century).—Some fine specimens of Gothic sepulchres; a very interesting and elegant iron pulpit and fine retablos in chapels N. and S. of choir.

*Streets*.—The principal street of Burgos is the Espolon, which also forms a promenade along the banks of the river. The Plaza Mayor is a large square, designed by Ventura Rodriguez, the last great (?) architect of Spain (1783). In the centre is a very mediocre bronze statue of Charles III.; the fashionable barrio in former days was in and about the Calle Alta. The older streets are Calle San Lorenzo, Avellanos, and San Juan; the widest street is del Huerto del Rey. The streets, ill-paved and prosy for one's feet as they are, abound, many of them, with associations of the ever-poetic past, and their names are well known to the reader of Castilian history—Calle de Lain Calvo, Fernan Gonzalez, Cid, Diego Porcelos, Nuño Rasura, etc.

The *Town Hall* is a modern building, containing some very middling modern portraits, said to be likenesses of Burgalese worthies. The *gates* are most picturesque; especially the *Arco de Santa Maria*, which is said to have been erected by the Burgalese on the occasion of the visit of Charles V., and to reconcile him to them after the part they had taken in the Comunero movement. It was decorated with the statues of the popular heroes of the city, the Cid, Lain Calvo, Fernan Gonzalez, etc., and that of the *Cæsar* was placed in the centre. Over the arch, which was originally painted and gilt, is the image of the Virgin, to whom it was ostensibly dedicated. The gate is ornamented with turrets and battlements, and, with the circular (cubo) bastions of the former walls of this once mighty capital, forms a very effective and interesting spot. It was erected on the site of the Torre de

Santa Maria, from which Don Pedro el *Justiciero* hurled the *Justicia Mayor* Garci Laso de La Vega. The rooms placed over the arch were the former Town Hall of the city; these have two horseshoe doors with stucco patterns. The *Arco de Fernan Gonzalez* was erected to the memory of that hero by Philip II. It is of Doric style, and effective. Close by in the Calle Alta was the *solar*, or *mansion of the Cid*, on the site of which Charles III. erected (1784) the present paltry and insignificant monument. On the obelisks are the shields of Burgos and of the Cid.

The Cid was born here in 1026, was baptized in the Church of San Martin, now no longer extant, and died at Valencia in 1099. His body was removed from the latter town to the monastery of Cardena, near Burgos, whence once more it was conveyed to the Town Hall. The bones of the hero and those of his faithful and heroic Jimena are shown to visitors on obtaining the verbal *permiso* of the secretary of the Ayuntamiento. The bones are kept in a common walnut urn, placed in a room fitted up as a chapel.

The *Castle* of Burgos is interesting in an historical point of view. It was the early palace of the Counts of Castile. In 959, Count Fernan Gonzalez brought Garcia, King of Navarre, a prisoner here, and confined him for thirteen months. The bridal of the Cid took place within it. Alfonso VI. of Leon was taken here after he was made a prisoner by the Cid in the Church of Carrion. Here St. Ferdinand received St. Casilda, daughter of the Moorish King of Toledo, who was converted to Christianity. It was the birthplace of Pedro the Cruel: Don Fadrique, son of Enrique II. and the first Spanish duke, was imprisoned here; and here again Edward I. of England espoused Eleanor of Castile. It was in those times a magnificent

palace, as well as a strong fortress, which was considerably strengthened in the succeeding reigns. The state-rooms were destroyed by a fire which happened in 1786. In Nov. 1808, on Napoleon's victorious march from Vitoria to Madrid, at the head of the second corps d'armée, under Soult, Burgos was defended by Count Belveder, at the head of 12,000 men. Lassalle, after a reconnaissance, retired to his quarters, pursued by half the Spanish army, which was at Gamonal. The French horsemen then turned suddenly upon the assailants, defeated these and the rest, and entered the town *pêle-mêle*. It then became the head quarters of Napoleon. The Duke of Wellington, after the battle of Salamanca, laid siege to Burgos; but, being ill supported by Balesteros, had to raise the siege, to avoid falling into the hands of Soult, who was advancing at the head of overwhelming numbers. On Sept. 1, 1812, Wellington began this siege, at the head of very few troops, and with only three 18-pounders. The castle was garrisoned by 1800 infantry, besides artillerymen, commanded by the gallant Dubreton. It was defended by five enclosures, which a heavy casemated work called the Napoleon battery cannonaded on every side except to the N., where at some distance another height, San Miguel, was weakly palisaded. The French possessed twenty-six guns, besides the reserve artillery of the army of Portugal.

The position taken by the English extended from San Miguel on the left of the old camino real to Vitoria, up to the island of San Pedro. On the 19th, notwithstanding the strong batteries commanding the Arlanzon, this river was forded by the first division, and the first assault made by Major Somers Cocks, supported by Pack's Portuguese. Though the loss was great, the hill of

San Miguel was gained. The plan of the siege now became clearer. Head quarters were fixed at Villa Toro. Col. Burgoyne conducted the operations of the engineers, and the artillery was placed under Robe and Dickson. They had only three 18-pounders and five 24-pound howitzers. The second assault met with no success; the third was also a failure, owing to the darkness of the night and the fault of the conducting engineers; the fourth seemed at first to be attended with better success, but each time the troops had advanced, Dubreton 'came thundering down from the upper ground, levelling all the works, carrying off all the tools, etc.' Major Cocks was killed, with 200 killed or wounded. After the fifth assault, the French regained some important positions, gallantly obtained by the English, who had once more to fall back on their former lines. The news came now that Soult was marching from Granada, King Joseph was moving upon Madrid, and Souham concentrating Caffarelli's troops with his own at Briviesca. The English army, without ammunition, ill-provisioned, despondent, and even growing insubordinate, had to raise the siege, and Wellington determined to endeavour to join Hill. This retreat was effected after thirty-three days of investment, and a loss of upwards of 2000 men. The movement was skilfully concerted, and boldly carried out on the 21st. In June 1813, the castle, still in possession of the French, had not been repaired, but rather so neglected that it was declared untenable. Before the advancing duke, King Joseph retreated. The castle was mined, but the mines so hurriedly or unskilfully exploded that they destroyed about 300 French, ruined several streets, and thousands of shells, being ignited and driven upwards, fell on several buildings, which they com-

pletely destroyed or mutilated. It was then, and by that terrific explosion, that the beautiful painted glass windows in the cathedral were destroyed. The castle is now in ruins, and the fortifications quite insignificant.

*Private Houses.*—There are still a few mansions, curious and interesting specimens of the civil architecture of the 14th to the 16th century. Visit especially the 'Casa del Cordon' (16th century), now the residence of the Captain General. It belongs to the Duke of Frias, who is a descendant of the Count of Haro, who erected it, and was Constable of Castile. It dates from the end of 15th century. Over the portal is the *rope* or cordon of the Teutonic Order which links the arms of the houses of Velasco, Mendoza, and Figuera with those of royalty. The magnificence of this royal mansion must have equalled that of the chapel of the Constable in the Cathedral erected by the same nobleman, and there are still some fine azulejos, artesonado ceilings, the patio with two series of galleries, arms, turrets, etc., besides some family portraits in the administrador of the duke's rooms; but much was plundered and destroyed by the French. *Casa de Miranda.*—In Calle de la Calera, E. of the barrio de la Vega. Observe the noble patio and pillars. *Casa de Angulo.*—Close to the former, of 16th century; a fine portal. In Calle de los Avellanos, Casa del Conde de Villariego, of the 10th century, where the powerful constable Alvaro de Luna was imprisoned. The archiepiscopal palace is plain.

*Suburbs.*—Those which travellers should not fail to visit consist of the convent of Las Huelgas; Cartuja of Miraflores; and San Pedro de Cardeña, where the Cid's tomb used to be.

*Las Huelgas.*—This convent is situated on the high road to Valladolid, and was founded by Alfonso VIII. and

his queen Leonora, daughter of Henry II. of England, in 1180, on the site of some pleasure-grounds (huelgas, from *holgar*, to rest = Sans Souci). It has been often augmented and repaired in subsequent periods, and is therefore not homogeneous in either style or shape. Of the former palace or villa, nothing more, it is said, remains than the small cloister with fantastical capitals, and Byzantine semicircular arch. The church was consecrated in 1279, and was the work of King St. Ferdinand. It is of a good pure Gothic, severe, and well characterised. The interior of the church is worth careful studying, though disfigured by tinsel ornamentation and furniture, churrigueresque altars, etc. The abbesses of Huelgas used formerly to be most powerful, and inferior to no one in dignity besides the queen; they were mitred, 'Señoras de horca y cuchillo' (i.e. with right of life and death), lorded over fifty-one villages and boroughs, named their alcaldes, curates, chaplains, and possessed the style of 'Por la gracia de Dios' and 'nullius diocesis.' It is one of the few remaining convents which have preserved, though considerably diminished, extensive landed property, amounting to some 15,000 fanegas, several villages, and many thousand head of merino sheep. The order is Cistercian, and to gain admission the nuns must, besides the ordinary exigencies of the rule, bring a dowry and belong to the nobility. The clausura (confinement) is most strict, and the nuns can only be visited by ladies. On Sundays, during high mass, they may be nevertheless seen sitting in their magnificently carved stalls, singing and praying, clad in a most becoming dress. As the building was also intended for the burial-house of the Kings of Castile, there are several tombs worthy of a rapid glance. In

this Escorial of the North are buried, amongst others, the Emperor Alfonso VII., Alfonso VIII., and his queen Leonora, Alfonso the Learned, Henrique I., etc. In this church the marriage took place of the Infante de la Cerda (who is buried here) with Blanche, daughter of St. Louis of France, at which the Kings of Castile, Aragon, Navarre, the Moorish King of Granada, Prince Edward of England (son of Henry III.), the Empress of Constantinople, the French Dauphin, and twenty or thirty other crowned heads and princes were present. Amongst the nuns of rank that have lived and died here, were Berenguela, daughter of St. Ferdinand; Maria of Aragon, aunt to Charles V., etc. In the Chapel de Santiago is preserved an image of this warrior saint, in which some springs move the arms. Here aspirants to knighthood used to 'velar las armas' (keep the vigil), and when they were knighted, a sword was fastened to the right hand of the image, which, by moving a spring, fell gently on the recipient's shoulder, and thus their dignity was saved; for otherwise it was an offence to receive the accolade (dub of knighthood) from a man. In the nun's choir is preserved the banner of Alfonso VIII., which waved at Las Navas de Tolosa.

*La Cartuja.*—This convent is one of the lions of Burgos, and well deserves a visit. The distance is half-an-hour's drive from the centre of the city; a calèche there and back, 20r. Shown only from 8 A.M. to 12 A.M., and from 3 P.M. to sunset. The convent, once a very wealthy one, has suffered greatly since the suppression of religious communities in Spain, and is now inhabited by four or five poor, slovenly, exclaustro Carthusian monks, who are just tolerated and looked upon with hostile suspicion by that rival of the regular

clergy, *el cura*. The railway is carried over an arch called Puerta de la Vieja, which was built by Enrique III., but repaired in 1831. The site originally formed some hunting-grounds called *El Parque Real*, which were purchased by Enrique III., who built the palace of Miraflores. At his death it was seen that, by his will, he had intended founding a monastery. Much opposition was offered to the accomplishment of his vow, which was finally carried out by his son Juan II., who granted the grounds and palace to the Carthusian order in 1442. The convent then built was burnt down to the ground (1452), and the present one, designed by Juan de Colonia, whom Bishop Cartagena had brought with him for the works of the cathedral, was continued with great activity and completed by Isabella, who, at the death of Juan de Colonia, employed his sons Simon and Matienzo. The style of the church is exceedingly simple, with pointed arched windows, and a few transition pinnacles and other details. The style of both the exterior and interior belongs to the florid Gothic, with somewhat of the plateresque. The exterior, with its worked-out flying buttresses and pinnacles, is, however, rather bald. The principal façade is decorated with the arms of Castile and Leon. *The Interior* is divided into three portions, according to the rule observed by the Carthusian order in all its churches. One portion is allotted to the monks, the other to the legos (laity), and the third to the people, each railed in, and the two first with choirs and stalls. *The Altar* was designed by Gil De Siloe and Diego de la Cruz; begun in 1486, finished in 1499. It was ordered by Queen Isabella, and gilt with the gold brought from America after the second journey of Columbus. It is quadrangular in shape, and crowned by a circle formed of saints, and in the centre are scenes from the



Passion. Before it is a crucifix, of little merit. Over the *sagrario* is a Virgin in an urn, which, being placed on a wheel, revolves, presenting seven scenes of the Scripture, sculptured upon its seven sides. *The Tombs* are the principal sight in the convent, and may be ranked among the finest in Europe. In the centre of the nave is the tomb of Juan II., and that of Queen Isabella of Portugal. The mausoleums are octagonal in shape; sixteen lions, two at each angle; support eight escutcheons bearing the royal arms from the base; the sides, upper angles, etc., are crowded with numerous statuettes under fligree canopies, open-worked leaves, and fruit, besides numberless birds and other animals, and the whole charmingly composed and executed with such delicacy of detail and abundance of subjects, that *la vista se pierde* amongst all that intricacy. The statues are in a recumbent attitude. Observe the wonderful workmanship of the cushions and robes, as well as the sitting figures of the four Evangelists, and the group of a lion, dog, and child at the queen's feet. Close to these tombs, in a recess in the wall, is that of their son, Don Alfonso (ob. 1470, æt. 16), who, at his death, was succeeded by his sister Isabella. The Infante is kneeling; a vine, from around which children are hanging, whilst they are plucking the grapes, winds in festoons round the Gothic arch which frames that poetical composition. There are also numberless specimens from the vegetable and animal kingdoms, fruit, branches, leaves of all sorts, etc., all admirably executed. These tombs, raised by Isabella to the memory of her sires and brother, were designed by Gil de Siloe, who began them in 1489, and finished them in 1493; they cost 602,406 maravedis. *The stalls* in the first choir, close to the altar, are of walnut, and decorated only with leaf ornaments.

The prior's stall, with its Gothic canopy, is fine; it dates from 1488, and is the work of Martin Sanchez. The second choir, *coro de los legos*, has stalls more elaborately worked and bernegute-like in the style and execution—(1558)—by Simon Bueras. The *retablo* over the high altar is a grand composition, with subjects from our Saviour's life; at the bottom, on each side, are kneeling effigies of the king and queen. There is a crowd of subjects and figures on either side of the tabernacle; above this latter is the Assumption of the Virgin; and above, a circle formed of clustered angels. In the centre stands a fine Crucifix, surmounted by the allegorical subject of the Pelican, vulning her breast. The sculpture is excellent throughout, and does credit to Maestro Gil de Siloe, who designed it (1496-99), and executed most of it, the rest being the work of Diego de la Cruz. The elaborate *reja* is by Santillana. The painted glass is not very remarkable, though expressly made in and brought from Flanders in the 15th century. The burial-ground is truly a 'champ du repos'—nay, of oblivion and neglect. 419 Carthusian monks lie there in death as they lived, humble and forgotten, without a name or a date, amongst the weeds, and shaded by some tall and sombre cypresses, which raise up their arrowy and motionless spires into the blue heavens. All is calm and quiet there, and silence is only interrupted by the trickling tear-like drops of water from a fountain in the centre. Weeds grow thick and quick around graves in Spain; in that land of sun and blue sky, shadows do not linger long over the heart, and the poor dead are soon forgotten. Visit the cells and adjoining gardens and workshops of the monks. In a chapel is a fine statue of the founder of the order, St. Bruno, by Manuel Pereyra, which was formerly in the cathedral.

*San Pedro de Cardena* is a convent of the Benedictine order, founded by Queen Sancha, mother of the Gothic Theodoric. In the time of Alfonso el Casto (9th century), the Moors, during one of their forays, razed the edifice to the ground, and killed 200 monks who inhabited it. It was a favourite convent with the Cid, and at his dying request (1099), his body was conveyed hither, and buried before the high altar, together with his faithful Jimena.

Y á San Pedro de Cardena  
Mando que mi cuerpo lleven, etc.  
*Romancero.*

The empty monument now stands in a small side-chapel; on the stone pedestal are placed the effigies of the great hero and Jimena, side by side in death as they had lived. On the upper part is an inscription, placed by order of Alfonso the Learned. On the walls are blazoned the escutcheons of the Cid's relatives and companions in arms. But the convent has been modernised; this very chapel only dates from 1736, and on the whole we do not advise tourists to undergo the dreary drive across wind-blown, rocky downs for this edifice, of which little remains of former days.

### CÁCERES (ESTREMADURA).

Capital of province of same name; pop. 14,466.

Routes to—1st, from Mérida, by rail or riding; distance, 72 kil. One train per day; 1st cl., Pes. 9.15; 2d cl., 6.85; 3d cl., 4.55. But riding over all this country to be preferred if possible. On leaving Mérida, a Roman aqueduct repaired and carrying water to the town: through an uninteresting tract of country, reach the miserable hamlets of *Alguen*, and its stream; skirt the *Sierra de San Pedro*, and *Casas de Don Antonio*. Close to latter, 6 miles distant, lies the town of Montanches, celebrated for its hams, *jamones*, the most succulent in Spain; along with those of the Alpujarras, they were great favourites with Charles V. during his 'Retiro' at Yuste. Much of their delicacy was then ascribed to the different sorts of reptiles which it was supposed constituted the ordinary food of the Montanches pigs. Acorns are certainly not abundant in this part of the country. Cross the rivers *Ayucla* and *Rio Salar*.

2d, From Badajoz by riding or galeras—

Badajoz to Cáceres, 14 leagues.

(If riding, take a local guide, as then you cross the Puerto de Sancho Caballo, whilst by galeras that of Clovin is traversed.)

Badajoz to Roca	.	.	.	6
Puebla de Ovando	.	.	.	1
Cáceres	.	.	.	7

In a long day's ride, leagues . . . 14

A league after leaving Badajoz the *Ebora* is crossed by a fine bridge, then the Ribera de Periquitos is forded. The other rivers which the traveller meets are, the Ayuella, 2½ leagues before arriving at Cáceres, and the Salar, half-a-league. The Ribera del Saltillo has to be forded near Puebla de Ovando, a village of 371 inhabitants, also called El Zángano, which name would reflect no flattering credit on the inhabitants.

3d, By *Trujillo*, riding from Naval-moral.

Trujillo to Venta de Masilla, leagues	3
Cáceres	5
	8

Across hills planted with oaks; the rivers Magusca and Tameja are crossed.

Reached by galeras or riding. In both tours take a local guide, and attend to the provender.

4th, From *Madrid*. By the recently opened Tagus Railroad *vid* Torrijos, Talavera de la Reina, Navalморal and Arroyo (change); distance, 347 kil.; 2 trains per day; 12 hrs.; fares, 1st cl., 200r. 20c.; 2d cl., 150r. 20c.; *Leganés*, a large lunatic asylum; *Torrijos*, 2000 inhab. in a damp and fever-stricken district. A Palace of Altamira contains some fine mudéjar ardevonado ceilings. *Talavera de la Reina*. *Hotels*: Amistad, Petra Ferrer, both fair. This, the Roman Tala-Briga, is now a decayed city deserving of a better fate, for it is charmingly situated on the Tagus, which waters its verdurous vega and beautiful gardens and orchards. There are remains of the Roman circumvallation; of the Moorish fortifications, *The Torres Alburrouas*, built 10th cent., and of a Pagan temple, etc. An indifferent Gothic *Ch. of Sta. Ma. la Mayor*; a much ruined bridge of 15th cent., built by Card. Mendoza; a charming Alameda, and a Dominican Convent with some fine tombs. On the hill to the left of the town, and on the Madrid road, was fought, 27th and 28th July 1809, the celebrated battle of Talavera, between the French under Marshals Victor, Jourdan, and King Joseph, and the Anglo-Spanish army, under the great duke's personal command. The French finally abandoned the field, losing 20 cannon, and 10,000 killed and wounded. *Oropesa*, pop. 1880, a small and most decayed little town crowning an ilex and olive-clad hill. A dilapidated palace and castle, the property of the Duke de Frias. *Navalmoral*, pop. 3000. Here, if desired, the railway may be conveniently left, and Cáceres reached by riding *vid* Trujillo. In this case *Almaraz* is passed in 1½ hrs. Here the Tagus is crossed. This little town gave

a title to Lord Hill, who, May 18, 1812, 'conducted here with consummate ability one of the most brilliant actions of the Peninsular War,' which consisted in forcing the defile of La Cueva, cutting off Soult from Marmont, thus preparing the victory of Salamanca.

At *Jaraicejo* cross the river Almoûte and reach *Trujillo*. Pop. 6800. *Tinis* Parador. This, the *Turris Julia*, because said to have been founded by Julius Caesar, is built upon a granite hill, and is divided into the castle quarter, the old city, and the town proper. The chief curiosities are:—the Arch of Santiago, the Ch. of Sa. Ma. La Mayor, the picturesque Plaza, Ch. of San Martin, Ch. and tombs of Sa. Ma. del Concepcion, the houses of Duke de San Carlos, and C-del Puerto. In La Concepcion note especially the tomb of Pizarro. See also his house in the Plaza.

Caceres.—*Inns*—most indifferent—Posada Nueva and that of Los Caballeros. The climate is excellent; the air pure and soft. The winter is scarcely felt, and lasts but a few weeks; the mortality is 1.31. The country around is the most fertile in the province. The older portion of Cáceres occupies the summit of the height on which the town is placed, and is flanked by old quaint massive walls with *cubos* and five gates, of which latter that of *La Estrella* is the most interesting. The newer portion is built around the former, but slopes down to the plain, which is watered by the 'caudaloso' Marco. Though abounding with wine, corn, fruit, and delicious hams and bacon, and rich succulent sausages of all kinds (which we recommend to the gastronomic tourist), Cáceres, from its out-of-the-way situation and want of roads, lies in an ignored nook of Estremadura, and is dull, lifeless, dirty, and sombre. The antiquary and artist will nevertheless not lack subjects worthy of attention.

pen, and pencil; not so much from any particular edifice, as for 'Prout'-bit nooks and corners, and private houses, all well preserved and strongly characterised, belonging to the feudal times, and bearing proud armorials. Do not fail to visit the *Veletas*, the Moorish Alcazar; the houses of the Duque de Abrantes, Conde de la Torre, de los Gólfines, de los Carbajales, etc. The plaza is decorated with a Roman Ceres and a Diana (the head is modern). There are, besides, the Bishop's Palace; the Gothic church of *Santa Maria*, rebuilt in 1556, where notice the retablo of that period and the sepulchres of the Figueras, Paredes, etc.; *San Mateo*, in the upper or older town, close to house de los Veletas, and the work of Pedro de Ezquerro (its tower and tombs); and in *Santiago* a fine reja (1563). The bull-ring, all of granite, and situated N. W. of the town, is a magnificent building *sui generis*. There are antiquities constantly dug up and reburied in the 'Dehesa de los Arrogatos' 3 leagues off. Cáceres was founded, 74 B.C., by Q. C. Metellus, and named by him *Castra Cesaria*, whence its present name is derived.

**Excursion to Alcántara.**—A 6 hrs.' ride, amid wild oaks and dehesas, by Brozas.

**Alcántara.**—Pop. 4000. On a rocky height over the Tagus, and girdled by walls 6 mèt. high and 2 mèt. wide. Al-Kantaràh (the bridge in Arab.) was the *Norba Cesarea* of the Romans, and belonged subsequently to the military order of Alcántara, to whom it was granted by Alfonso IX. of Castile, in 1212. Visit the *Convent of San Benito*, built in 1506, and enlarged and embellished by Philip II. Observe, over and above the collateral altar, some fine pictures by Morales, who must be studied in Estremadura, his native land. Also notice the sepulchres of the knights, the cloisters, etc. The great lion here is

the *Bridge*, a wonderful work built for Trajan, A.D. 105, by the architect Caius Julius Lacer, who was buried near it. It was repaired by that other great emperor, Charles V., in 1543. It consists of six arches, varying in size, and is entirely built with blocks of granite, without cement; the widest arches in the centre have a span of 110 ft.; the length is 670 ft.; the height 210 ft. There is a tower in the middle some 13 mèt. high. The second arch on the right bank was blown up in 1809 by Col. Mayne, was repaired in 1812 by Col. Sturgeon, and destroyed a second time in 1836; it has never been repaired since, and the river is crossed in a ferry-boat, and this near and under one of the grandest engineering works of the Romans in Spain, which it is a national duty to preserve as a monument, and a government's obligation to make available. A decent *Casa de huéspedes*, kept by Don Cisto Peña, near the Plaza de Toros, and a tolerable *posada*, Nueva de la Viuda.

**Excursion to Plasencia, by rail; or by road including Alcántara.**

*Itinerary.*

	Leagues.
Cáceres to Malpartida . . .	2
Arroyo del Puercio . . .	1
Brozas . . .	4½
Alcántara (sleep) . . .	3
Alcántara to Garrovillas . . .	5
Carnaveral . . .	2
Coria (sleep) . . .	4½
Plasencia . . .	9
	31

Riding; take a local guide and provender. Interesting only to artists and ecclesiologists.

**Arroyo del Puercio.**—*Posada de la Cacerana*. In the parish church are, or were till but very recently, sixteen very fine authentic and undefiled pictures by Morales. The subjects are, Christ in the Garden, Bearing the

Cross, the Annunciation, Nativity, Christ in Limbo, St. John, Saviour Bound, Descent, Burial, Christ and Joseph of Arimathea, Adoration of Kings, Circumcision, Ascension, Pentecost, Saviour with the Reed, St. Jerome.

*Aleántara.*—*Vide p. 89.*

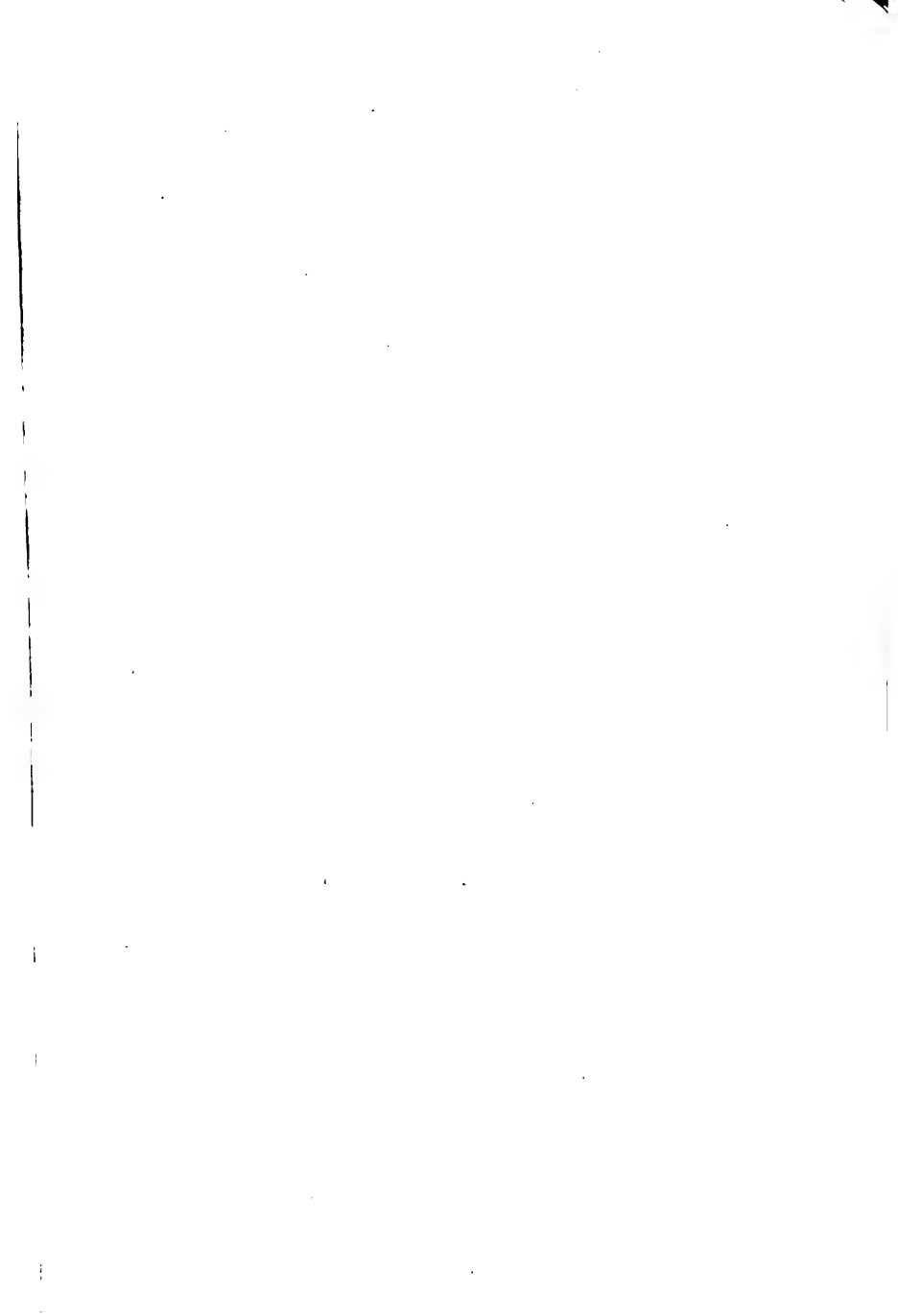
*Coria.*—Posada de Juan Lopez: in different. Pop. 2500. Is the Roman Castrum, of which the walls still subsist, and are interesting; they are 30 ft. high and 19 ft. thick on an average. Visit the Paredon, the Aqueduct, Torre de San Francisco, the Gothic Cathedral of granite, with a fine plateresque entrance and quaintly carved stalls, dating 1489, and tombs of Bishop Galarza, Prescamo, Doña Catalina, Diaz, etc., most of them of the beginning of the 16th century and end of the 15th.

*Plasencia.*—Inns: Posada de las tres Puertas and Parador Nuevo. 6000 inhabitants, bishop's see as well as Coria, on the banks of the Jerte and in the prov. of Cáceres. The town is hooped in by a massive wall, built in 1197 by Alfonso VIII. of Castile, and strengthened by sixty-eight cubo towers and with six gates, all most picturesque, and excellent specimens of mediæval Castilian military engineering. Besides, on the N.E. side, and overlooking the rest, rose a strongly-built fortress, of which the ruins subsist. The flint-made streets are straight, and the houses of the earlier periods are worth a visit, especially that of Marqués de Miravel. Observe the grand staircase, the pillars and statues; that of the Marqués de Santa Cruz de Paniagua (literally, bread and water), with a fine balcony. The principal sight is the *Cathedral*. It was built in 1498, but belongs to the florid Gothic; but has been modernised and altered in several portions, while other parts have remained unfinished. Observe the fine S.

entrance, the plateresque door, 'Puerta del Enlosado'; the interior is somewhat disfigured by the over-sized pillars which support the roof of the central aisle; notice more especially the colossal and fine reja del coro, 6 ft. high (1664), by Celma; the finely-carved Tedesque stalls by Aleman; the retablo of the high altar, a masterpiece of Gregorio Hernandez (1626), four large pictures by Ricci; the plateresque sepulchres of Bishop Ponce de Leon and others.

Besides the cathedral may be visited the Church of San Nicolas, with a fine tomb of Bishop Pedro de Carvajal; San Ildefonso for the tomb of Cristobal de Villalba; the Church of San Vicente for another of Martin Nieto (1597), etc. Prout-bits that will tempt the sketcher are not wanting about the cathedral, bishop's palace, etc. Antiquaries will study and trace from what remains the beautiful Roman Via Lata, going from Mérida to Salamanca, which is more strongly marked on nearing Mérida and the Charca, where still subsist the military columns, 7 ft. high, generally well preserved.

*Excursion to Convent of Yuste.*—Travellers desirous of visiting this out-of-the-way convent, the site of the refuge and death of Charles V., will do well to obtain beforehand information respecting the administrador of El Monasterio de San Geronimo de Yuste, at Cuacos, as changes are now taking place in the lesseeship of the convent, which has been recently purchased by the Duc de Montpensier, and is undergoing repairs. Yuste lies some 8 leagues from Plasencia, across the Xerte, the Calzones hill, the charming valley of Vera, to picturesque Pasaron. Soon after the latter has been left, the Hieronymite Convent appears a little above the Magdalena farm, and near the small stream of the Yuste. Visit the Nogal Grande, a large walnut-tree, under which Charles used to sit; his bedroom, where once hung Titian's Gloria, now at the Madrid Gallery, No. 462. In the chapel observe the finely-carved silleria by Mateo Aleman; visit likewise the Plaza del Palacio, the sun-dial erected by Juanelo Turriana, the pleasure-grounds—sadly ne-

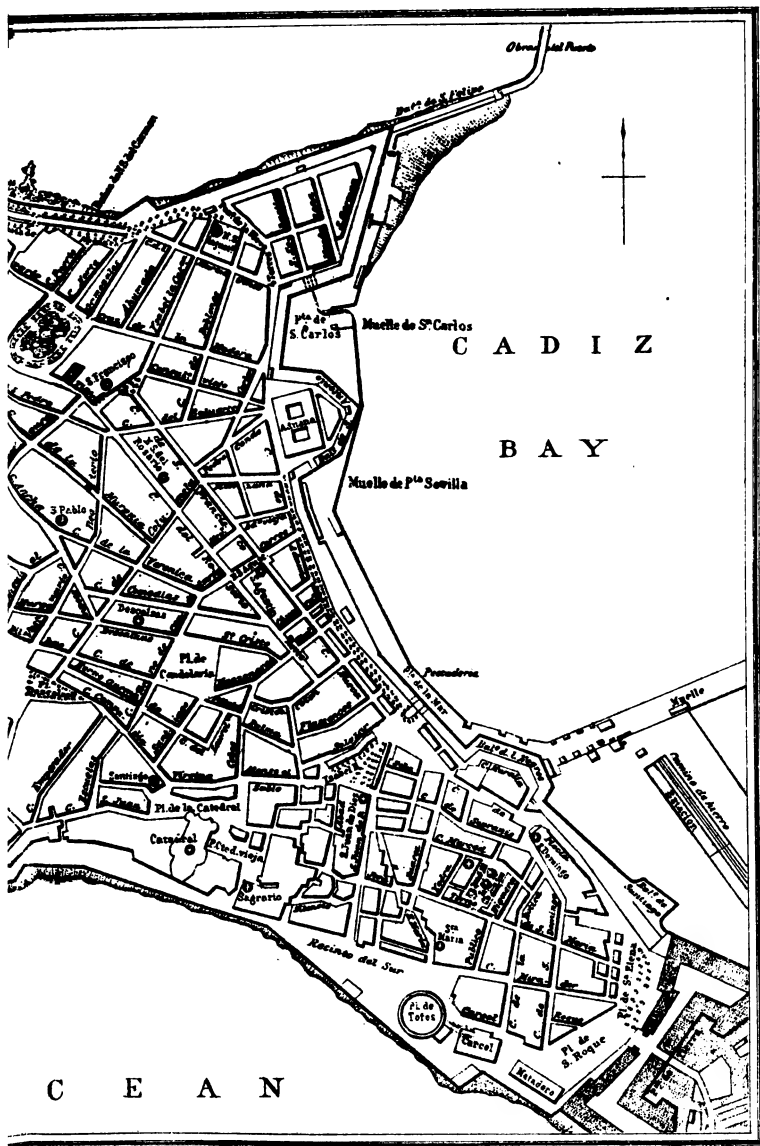


# CADIZ

Scale of 1/4 English Mile



A T L A N T I C O

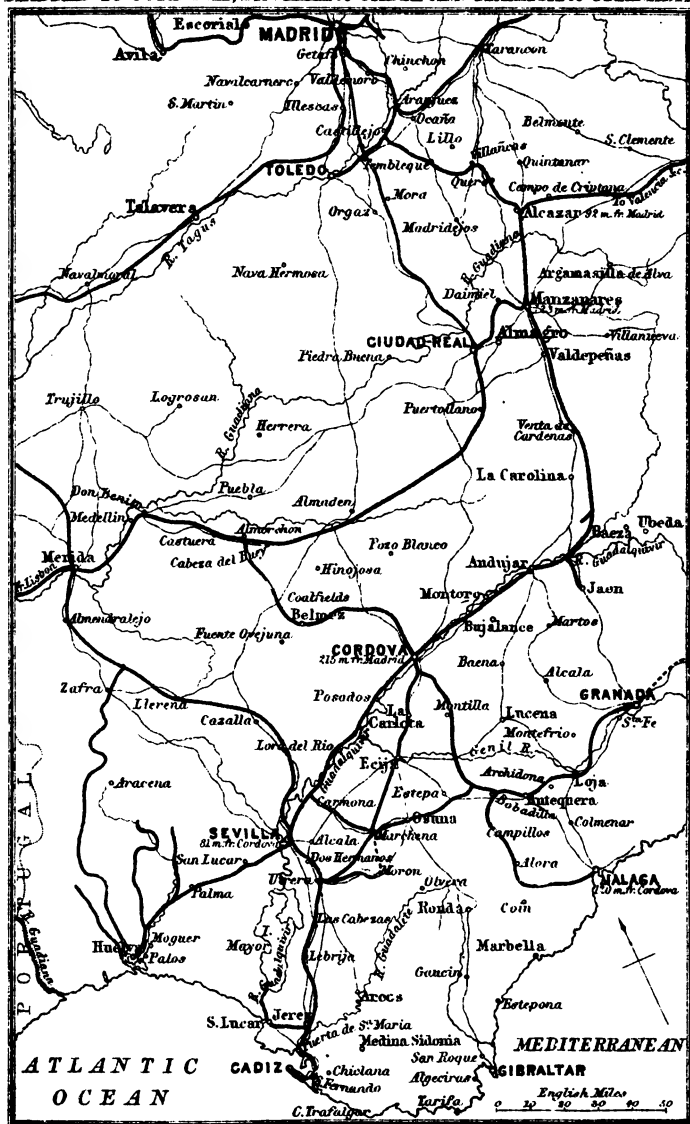








# MADRID TO CORDOVA, SEVILLA & CADIZ AND MALAGA & GRANADA.



glected—and its Cenador de Belem. The convent was sacked and almost destroyed by Soult's soldiers; and the brutal peasants of Cuacos, the constant enemies of the convent even during Charles's life, have done the rest. In the vicinity of Yuste game abounds, such as deer, roebuck, wild boars, cabras montesas (chamois), and wolves. There is also some excellent fishing about the Xerte, Yuste, etc.

From or to *Salamanca*, 42 leagues by Ciudad Rodrigo. (See *Salamanca*.)

*Books of Reference.*—'Historia de Cáceres con. sus Privilegios,' by Ulloa y Golfín, MS. in Acad. Hist. (D. 49), the best work written on this city.

*Alcántara.*—'Descripción de la suntuosa y celebre Puente de Alcántara,' 4to, MS., Bibl. Nacional (vol. 159, fol. 96).

*Yuste.*—1. 'Fundación del Monas-

terio de Yuste,' by Hernando del Corral, MS. of the 16th century, Bibl. of Escorial (L. j. 13, fol. 25), and Signonza's 'Hist. of the Order of St. Jerome,' 2 vols., i., p. 29.

2. And for details on the life of Charles V. at Yuste, see 'History of the Order of St. Jerome,' by Sigüenza, vol. i., p. 36; 'Cloister Life of the Emperor Charles V.,' by Stirling, 1852, etc.; Señor Tomas Gonzalez's important work, 'Retiro,' etc., extracted from documents at Simancaas, and M. Mignet's 'Charles Quint.' etc., the last edition (1862), in which we have remarked very interesting new documents, not comprised in the former editions; Sandoval's 'Hist.' etc.

## CADIZ.

Capital of province of the same name; bishop's see; trading and military seaport. Pop. about 65,000.

*Routes and Conveyances.*—1st, From *Madrid*, by rail throughout, crossing Cordova, Seville, and Jerez; distance, 726 kil; time, 24 hours. Fares, 1st cl., Pes. 84.15; 2d cl., 64.10. From Madrid to Alcazar, the Alicante Railway is followed. At Alcazar change carriages. A buffet. Madrid to Cordova, 15½ hours; Cordova to Seville, 3¾ hours; Seville to Cadiz, 4¾ hours. Buffet at Cordova. For description of route see Alicante, Cordova, etc.

2d, From *Seville*. A. By rail, 5½ hours; distance, 153 kil. For details see *Seville* and Jerez.

B. By the river; offices, Salmon, Calle Nueva, 7. Time, 6½ to 7 hours; see *Seville* (seldom adopted).

3d, From *Cordova*, 8 hours; two trains; distance, 285 kil. Fares, 1st cl., Pes. 30.65; 2d cl., 22.70; 3d cl., 13.60. For details see *Cordova*.

4th, From *Malaga*. A. By sea. See *Malaga*; also advertisements in papers and bills. A pleasant route, calling either at Gibraltar or Algeciras. The best lines are the 'Hall' (weekly); the Compañía Trasatlántica (Lopez) twice a month; the Segovia-Cuadra (bi-weekly); and the Compagnie Havraise Péninsulaire (every 10 days). The time, direct, is about 15 hours. B. By land, via *Bobadilla*, *La Roda*, *Osuña*, *Utrera*, etc.; or drive from *Osuña* to *Moron*, through an interesting country, and from thence take train to Seville. Also by rail through Montilla (finely situated; great sherry district; birthplace of El Gran Capitán, Gonsalvo de Córdoba), and from thence via *Beja* and *Marchena* to Seville.

5th, From *Lisbon*. By John Hall and Company's boats, weekly, or by the fine steamers of the Ligne Péninsulaire. Also by numerous coasting steamers.

6th, From *Havre*, by the boats of the

Compagnie Havraise Péninsulaire twice a month.

7th, From Alicante, Cartagena, Barcelona, Marseilles, etc.; from the chief British ports—London, Liverpool, Bristol, Glasgow, Dublin, etc.; from Genoa and Leghorn; from the ports of Germany and Denmark—with all these there is constant steam communication. Address in Cadiz to Alcon and Co., Calle de la Adnana 16; Joaquin del Cuviello, Calle de Antonio Lopez 24; Messrs. Haynes, San Francisco 37; D. Macpherson, San Ginés 4, or José Esteban Gomez, Calle Marguía 35.

Cadiz, Barcelona, and Bilbao are the most important ports in Spain, and the points of departure and centres of communication for vessels going to and from between all parts of the world. The principal lines leaving or touching here are the following:—The Pacific Steam Navigation Company, twice a month for *Rio Janeiro*, *Monte Video*, and *Buenos Ayres*; agents in Cadiz, Alcon and Co.; The National Steamship Company for New York and Boston—agent, D. Macpherson; The Peninsular and Oriental Company for various destinations—an office at Cadiz for tickets, etc., but passengers must proceed to Gibraltar to embark; The Compañia Trasatlántica (Lopez line) for *Puerto Rico*, *Habana*, *Colon*, and the *Pacific ports*; as also for *Manila*, *Singapore* and the East; office of the Company, Isabel la Católica 3; The Italian Transatlantic line of Piaggio and Co.—agents in Cadiz, Srea. Otero y Ferro, Ahumada 8.

Tourists at Cadiz, however, are most interested in the routes to or from Gibraltar, by sea and land. A. By sea. The first-class occasional steamers are not to be depended upon. Messrs.

Haynes' boats run regularly twice a week, in about 10 hours, but should be avoided; the steamers of the Segovia Cuadra line, trading between Seville and Malaga, run twice a week; and the Hall line, from London, passes weekly—the former anchoring at Algeciras, not Gibraltar. These two last-named lines are a little dearer, but the boats are larger and more comfortable in every way, and, moreover, only take 8 hours to the passage. As a start is made about 6 A.M., it is a great convenience to go on board overnight. The accommodation is good, in the case of the larger steamers, and one avoids thereby the early rising at the hotel, and the awkward chartering of a small boat from the Muelle, with the accompanying struggle over the luggage. The trip is a very pleasant one when the weather is fine, the Spanish coast being rarely lost sight of. The first thing to attract attention is the peculiar situation of Cadiz, of which an excellent idea may be obtained while slowly, as if reluctantly, the city is being left behind. Then comes the Isla of San Fernando, and a long stretch of low-lying, sandy coast, varied, however, by fine views of the uprising inland country about Chiclana, etc. By the time Cape Trafalgar is sighted (*see B.*, p. 94), the Straits may be said to have been reached, and henceforward there is no lack of interest. Tangier is seen lying far away to the right; while on the left appears Tarifa, with its white-washed houses, its imposing but toothless fortifications, and its lighthouse apparently set in the midst of the sea. The African coast-line is now extremely picturesque, stretching from Cape Spartel to the Apes' Hill over Ceuta, and with the gray mass of the Gibraltar rock rising up full in view. For further description of the route, *see p.*

B. By land. Two routes; one crosses Algeciras and Tarifa, the other leaves these on the left, and cuts across Los Barrios, Casa Vieja, Medina Sidonia. The first continues along the sea-coast, and is practicable only during some seasons. It traverses Tarifa and Trafalgar, and is to be preferred when ladies are in the case. The second is shorter, wilder, and crosses a woody portion of country.

First Itinerary.		Miles.
Gibraltar to Algeciras	.	9
Tarifa	.	12
Venta de Taibilla	.	16
Venta de Vejer	.	14
Chiclana	.	16
Cádiz	.	13
		80

The ride to Tarifa is 9 to 10 hrs. Leave San Roque to the right, follow the sands and bay. *Algeciras*.—Pop. 18,216 inhab., prov. of Cadiz. This Portus Albus of the Romans, and the Erin, the *Green Island* (Jeziratu-l-Khadra), of the Moor, a name which has been preserved to the Isla Verde, also called de las Palomas, was strongly fortified by the Moors, and suffered several sieges, until it was taken in 1344 by Alfonso XI. The capture was considered of great importance, and the see of Cadiz was removed here by a bull of Clement VI., the bishops being henceforth, and still, 'of Cadiz and Algeciras,' and the kings of Spain were styled 'Reyes del Algecira.' It was retaken 1379 by Mahomet II. of Granada, and destroyed, not to be rebuilt before 1760, under Charles III., as a watch-tower to spy the doings of *perfidia Albion*. The town is straggling, the streets dirty and silent; the houses with low balconies and rejas closely latticed, jealousies indeed, worthy of the former Moor and irritable hidalgos. The port might be made excellent; but alas! although facing Gibraltar, where all is trade, activity, order, and improvement, there are here neither moles, quays, nor works of defence, for the pasteboard fort and few guns which we see are only a useless show. There is a *Plaza*, with a paltry statue of Castaños, field-marshal and Duke of Baylen, a small theatre, some barracks, and an indifferent church. Algeciras might become, from its situation, one of the most flourishing ports in Spain; there is some trade with Africa and the ports on the coast, the exports and imports averaging some £60,000 annually. The oranges of Algeciras are exquisite, and next to them the greatest attraction here is the fair sex, who are celebrated for their beauty. A new railway line from Bobadilla, *viâ* Ronda, is in course of construction.

There are two fair inns here, the 'Victoria'

and the 'Marina.' The road between this and Tarifa is wild and beautiful, and from the hills the view sweeps over the bay, to the proud and majestic *Pollen de Gibraltar*, the cork-tree forest (alcornoques), the boiling Guadalquivir rushing through and lighting it up with flashes of sunlit water on the left, and before us, and to the right, the ocean, unfurling its wide tranquil sheet of water between Africa and Europe, like an illuminated, gilt-edged page, bearing some of the greatest deeds of man: for these shores have witnessed the battles of Munda and Trafalgar, also the landing of the Berber, the merchants of Tyre and Sidon, the departure of Columbus, foreshadowing the discovery of a new world. (*Algeciras to Gibraltar*, see p. 152.)

*Tarifa*.—Pop. 11,863 inhab., W. of the Bay of Gibraltar, is the most Moorish-looking town in all Spain. The women are celebrated for their grace and beauty. They wear the mantilla, as the Egyptians the *tob* and *Khabarah*,—and, at Lima, the *tapadas*, that is leaving only one eye discovered, of which each flash is a puffalada from which few are said to recover. It is said to have been built by the Phoenicians, and then called *Cartama* and *Tartesia*; it became a Greek colony, and was raised to a *Colonia Libertina* by the Romans, being colonised by 4000 sons of Roman soldiers and Spanish women, not their wives, and called *Julia Traeducta*. It obtained its present name from Tarif-Ben-Malik, the first Berber sheikh who landed in Spain. After a long siege it was captured, 1292, by Sancho IV. Alfonso Perez de Guzman, an ancestor of the Empress Eugénie, was entrusted with its defence. It was besieged by the Moors, aided by the treacherous Infante Don Juan, who, to cause Don Alfonso to surrender, brought the latter's son to the foot of the walls, and threatened to kill him if his father did not give up the city; seeing which Don Alfonso, according to the old ballad—

'Luego tomando el cuchillo,  
Por cima el muro lo ha echado,  
Junto cayó del real  
De que Tarifa es cercado,  
Dijo: 'Matadlo con esta,  
Sulo habeis determinado,  
Que mas quiero honra sin hijo,  
Que hijo con mi honor manchado.'

The son was put to death, but the Moors retired, and Tarifa was saved. But the story, as obtained from the 'Ilustraciones de la Casa de Niebla' of Barrantes Maldonado (Bibliot. Acad. Hist. of Madrid), and other authentic sources, reconciles us with the father's heroism. The celebrated battle of *El Salado*, between

the kings of Castile and Portugal against the Moors, took place under its walls. Its old walls and gates, and twenty-six towers, its narrow winding streets, low houses, balconies full of flower-vases, are all Oriental, novel, and picturesque. The Guzman Castle will tempt the sketcher.

The panorama from the Tower of *Pefia del Cierro* is among the grandest in Spain. Africa lies opposite, Tangier a little to the right, Tarifa comes out into the open sea on the left, at a distance, and the headland yonder to the right is Cape Trafalgar. After crossing Venta de Taivilla, a mile inland is the *Laguna de Yanda*.

Here the Berbers first met the disorganised armies of Roderick, the last of the Goths, July 19, 711; the action not being decided till the 26th, on the Guadalete, near Jerez. After crossing Vejer, the Moorish *Bekker*, which retains all its African character and comforts, the scenery becomes monotonous and dreary. We come in sight of the Cabo de Trafalgar (*Taraf-al-ghdr*, the promontory of the cave), and *Pro-montorium Junonis* of the Romans. In these waters took place, Oct. 21, 1805, the celebrated battle of Trafalgar. Nelson, at the head of twenty-seven small ships of the line and four frigates, encountered the French fleet under Villeneuve and the Spanish under Gravina, both of thirty-three sail of the line, and seven frigates. The secret of the victory lay in Nelson's novel manœuvring, an inspiration of genius. He divided his fleet into two compact columns, so as to bear at once on the same point of resistance. He thus succeeded in breaking the line of battle of Villeneuve, who, as well as Gravina, had scattered his ships, isolating them too much from each other. The fighting on all sides was most heroic. Nelson was mortally wounded, and died 2½ hours after receiving his wound, but lived long enough to see his triumph. On his deathbed, Gravina (who died shortly after from his wounds) told Dr. Fellows that he was going to join Nelson, the 'greatest man the world has ever produced.'

*Chiclana*, and on to Cadiz. See No. 2 Itinerary. Sleep at Vejer; a decent inn near the bridge over the Barbate. The journey can be performed in two days.

#### Itinerary Second.

	Leagues.
Gibraltar to Los Barrios . . . . .	3
Venta de Ofén . . . . .	2½
Venta Lobalbarro . . . . .	1
Taivilla . . . . .	1
Retin . . . . .	1
Vejer . . . . .	2½
Chiclana . . . . .	5

#### Leagues.

San Fernando . . . . .	3
Cadiz . . . . .	1
	20

It has been performed in one long day, trotting part of the journey, but can be easily ridden in two, sleeping at Casavieja. Leave Gibraltar at 7.30; if much luggage, send pack-horse earlier to Spanish custom-house with keys, to avoid delay. Follow the beach; avoid San Roque, leave Algeciras to the left, and make for Rio Guadarranque, along a tramway constructed to carry timber to the arsenal of Caracac from the Sierra de Almorayma. By 12 at noon get to Venta and stream de la Polvorada, which is good 4½ leagues from Gibraltar. Lunch in the wood or at the tidy little Venta, and get in between five and six to the Gil Blas sort of inn at Casavieja, on the Barbate. Around this hamlet there is excellent shooting, and officers of the garrison at Gibraltar often visit it. Leave next morning at eight; Vejer is seen in the distance to the left, which is not worth visiting, and about 11.30 to 12 A.M. get to foot of the hill on which *Medina Sidonia* rises; ½ hr. to ascend. This old town, the *Asido* of the Romans, and *Medinatru Schidunah*, the city of Sidon, or Phœnician Asidon, was a stronghold during the wars between the Moors and Christians, and the court of the puissant dukes of the same name (now better known as Marqueses de Villafrañca), one of whom commanded the Invincible Armada. The ruins of its Castle de la Mota are associated with early amorous Spanish ballads. Here was confined the favourite of Alfonso XI., and here also Pedro el Cruel shut up the fair and ill-fated Blanche de Bourbon.

But, except for its picturesque, airy situation, we do not advise travellers to visit it. Its churches are clumsy, its streets narrow, steep, and dirty. Ladies may be, perhaps, glad to know that they may leave their horses here, if they choose, and take a *calesa* on springs, and a small dil. leaves also for La Isla (office, Calle San Juan), daily in summer, and in winter only on Mondays, Wednesdays, and Fridays. The road is excellent to Chiclana. From Medina to La Isla, 4 hrs.

*Chiclana*.—9004 inhab.; an old Phœnician town, conquered from the Moors by St. Ferdinand, in 1251, and rebuilt by Alfonso Perez de Guzman, 1303. There are some sulphureous baths at Fuente Amarga and Pozo de Braque, between June and October. It is a favourite resort with the Cadiz lower classes, and a great bull-fighting centre, being the *patria* of the celebrated Chiclano, Montes' rival. There

is a good and very decent large *Fonda* in the square, and numerous vehicles, calèches, and omnibuses to the station at La Isla (San Fernando),  $\frac{1}{2}$  hr. *N.B.*—A daily dil. for Gibraltar leaves San Fernando Stat. at 6.30 A.M., passing by Chiclana, Vejer, Tarifa and Algeciras. The Administraciones in Cadiz and San Fernando also let out carriages and horses for the journey.



CITY ARMS OF CADIZ.

Cadiz is one of the most charmingly situated cities in the world. It lies at one extremity of a long peninsula, and is joined to the continent on the S. by a very narrow strip of land. It rises, as the poet says, over the dark blue sea, as if by a fairy's wand, with its shining white walls, its long rows of elegant houses, crowned with terraces, with glass and gilt balconied miradores. In the centre rise the high towers of its cathedral. It may be compared to a white pearl set in a crown of sapphires and emeralds, or, as the Gaditanos call it, 'tazita de plata,' a silver cup, just as Babylon was likened to a cup of gold (Jer. li. 7). Walk round its granite ramparts, the Muralla del Mar, a series of spacious terraces, which form a delightful evening *paseo*; sail across its

busy bay, the outlines of which have the greatest beauty; traverse its streets, Dutch—clean, and formed by high, brightly-coloured, and gay-looking houses, with azoteas or terraces, and a turret oftentimes or belvedere at an angle. There is movement and life on the quays, port, and in the town. Cadiz, once the emporium of the world, must, from its very situation, recover some day part at least of its former prosperity. By the ocean it communicates with Portugal, the Gallician ports, France, England, Holland, and is one of the European ports nearest to, and best placed for, the trade with America. By the straits it is in the neighbourhood of the principal ports of Morocco, Algiers, Italy, the east and south of France. A lengthened residence in Cadiz may, in the end, appear monotonous to the invalid and traveller, as there is but little society, and, consequently, no great variety of faces, topics of conversation, or those petty events which are, after all, 'la grande affaire' of the man of pleasure. Some intimate tertulias at the hospitable merchants' houses, the play at the tolerable theatre, and a chit-chat or almost solitary lecture at the comfortable casino; a ball, perhaps two subscription dances at the casino, excursions to Puerte Sta. Maria, Jerez, Rota, etc.—this is all that must be expected. For there is little art; the architecture of houses, churches, and public edifices is mostly modern, paintings are rare, and, as the witty Frenchman said, 'ici les lettres de change sont les belles lettres,' and the only man of letters one cares to see is the postman, *el cartero*. But Cadiz, in a more positive sense, affords many comforts, which continued intercourse with foreigners, especially English, has introduced, and that are unknown in the more inland and larger Spanish cities.



**HISTORICAL NOTICE.**—Cadiz was the 'ultima terræ,' the Biblical Tarshish, the fortunate Erythrea and Island of Juno, the happy Iberian region of Homer, Anacreon, etc. It is conjectured that shortly after the destruction of Troy, some Phœnician traders sailed in search of new débouchés along the coast of the Mediterranean, and came as far as Cadiz. Here, they thought, were the limits of the world, and here, probably, almost ended the sea, Africa being separated from the European continent by a very narrow channel; they therefore erected, *more suo*, two high pyramids, on the promontories of Abyla (Centa) and Calpe (Gibraltar), extending in subsequent times their journey as far as Gáddir. Gáddir now became an important trading port. A magnificent temple was erected to the Lybian Hercules. Gáddir, when the Carthaginians became powerful, betrayed its rulers, siding with the former. It fell likewise an easy prey to the Romans. The first colonia was established 171 B.C. Cæsar considered its situation most important, fortified it, and made it the head of Tingitane, or Transpetane Spain; its inhabitants enjoyed all the privileges of free Roman citizens, and it was called Augusta Urbs, and Julia Gaditana. Cadiz and Seville were then important naval arsenals. Cæsar says: 'Naves longas decem Gaditanis ut facerent imperavit; complures præterea Hispali faciendas curavit.' Under the Romans Cadiz became the emporium of the world; its salt-fish monopoly, most of the tin of England and amber of the Baltic, its marble palaces, amphitheatres, and aqueducts (that of Terapul especially); its Via Lata, which went to Rome by Seville, Merida, Ciudad Rodrigo, Salamanca, Leon, south of France and Italy; its merchant princes, its fleets of war and of commerce, have all been sung by

the poets of Rome, and praised by its writers. It was the Venice of mediæval Europe, the Paris of our days, was inhabited by 500 Roman equites, which Rome alone and Padua could boast of possessing—more the city, say Martial and Juvenal, of Venus than of Diana, the gastronomic purveyor of the Luculli and other Brillat Savarins of Rome, renowned for its ballet-girls, the *improba Gaditana*, whose movements turned every head.

In the 5th century it fell into the hands of the Goths, and in the 8th into those of the Arabs, who called it Djezirah-Kâdis, and retained it in their power for upwards of 500 years. It was retaken by Don Alfonso the Learned, September 14, 1262, rebuilt by him, and peopled with families brought from the mountains of Santander, Laredo, etc., a sad mixture with the Attic 'Sal de Andalucía.' Its prosperity revived with the discovery of America, being made with Seville the entrepôt of its gold and merchandise. In 1509, Queen Doña Juana, by suppressing the monopoly which Seville enjoyed of sending fleets to the Indies, added greatly to its wealth and importance, and Barbarossa, at the head of a fleet of piratical galleys, attacked the city, gorged, as he knew, with gold. It was saved by Doria's activity; but the pirates of Algiers and Morocco never lost sight of the treasure, and attacked it oftentimes after, especially in 1553 and 1574, when it was almost taken, and saved only by chance—that Providence of fools and the imprudent. In 1587 Cadiz was attacked by Drake, who destroyed its ships and dockyards, and was cruelly sacked in 1596 by Lord Essex, the booty amounting to thirteen ships of war, and forty enormous galleons loaded with American gold, etc. Two subsequent English attacks, in 1625 and 1702, failed before a well-armed gar-

risson, and through ill-planned and worse executed manœuvres. During the Peninsular war, Cadiz was made the centre of the Spanish resistance, and seat of its celebrated Cortes. Its wealth and commercial importance were very great, even as recently as the middle and end of the last century. Every banking and mercantile house in the globe had its agents here. Adam Smith, in 1770, wrote that the merchants of London had not yet the means to compete with the wealth of those of Cadiz. In 1792, the gold and silver imported from America to this port amounted to 125 millions; the general importations being that year (from America alone) 175 millions. Its arsenal employed upwards of 5000 men, and the 'Cales' or 'Callice' of the English enjoyed a world-wide reputation. The war of 1798 was the first blow dealt to its prosperity; the independence of the Spanish colonies, the second; French invasion, intrigues, and civil war have done the rest. But its importance not depending on the whim of a monarch or the caprice of an hour, but resting on the more solid advantages and favours of situation and climate, will, we have no doubt, come back, when railways, religious tolerance, and *home*, not *foreign* colonisation have borne their fruit.

**Climate.**—Cadiz lies open to every wind, which consequently exposes it to sudden and frequent changes in the temperature. The most prevalent winds come from the sea. According to D. Francis, the land winds, ranging between N. to S.E., prevailed during 109 days, and the sea winds (S.S.W. by W.) during 240 days,—based on 5 years' observations. The maximum prevalence of the sea winds is during the spring: the land winds reach it in winter. Their influence on the thermometer is indifferent; they give tone to

phlegmatic constitutions, and last sometimes five or six days. The Levanter, soft and invigorating at Malaga and Valencia, is here hurtful to weak constitutions, and precursory of storms and rain. The sirocco (S.E.) is as bad, and the thermometer rises under its influence six to seven degrees. The nervous system is excited, irritated, and the sick suffer greatly during its prevalence.

But as to temperature, Cadiz is superior to any medical station both in Italy and Spain. 'The mean temperature of winter,' says Dr. Francis, 'is four degrees warmer than Rome or Naples, and six than that of Pisa. The same may be said of spring, the temperature of which being 60·28 Fahr., exceeds that of Rome and Pisa by three degrees and two; the mean diurnal range is ten, being identical with Madeira.' Summer is very tolerable, owing to the constant sea-breezes, and the temperature is as soft and warm in the end of February as it is in the end of March in the most favoured of other Spanish medical stations. Autumn is less subject than other seasons to sudden changes, and as to winter, December and January, the coldest winds never bring down the thermometer under 41° Fahr.

Cadiz is more rainy than any part of the Mediterranean coast of Spain, but this statement need not deter invalids from choosing it as a residence, for the average number of rainy days is 99, the quantity of rain 22 in., and at Madeira the *quantity* of rain exceeds *considerably* that at Cadiz, though it is not so *frequent*. It seldom lasts here but a few hours, and, as Lee and others say, is made up of showers, with intervals of sunshine. A curious fact arises from a comparative study of rain in England, Italy, and Spain—viz. that while the rainy days in England are more frequent,

the *quantity* that falls is greater in Italy and Spain. In a word, Cadiz is one of the most favoured medical stations in Spain, and that which unites most advantages to general invalids. Its defects are, variability and the sirocco, but these do not affect constitutions seriously, except in cases of irritable nervousness. The water is not good, which is for some a great drawback. Where great weakness and emaciation prevail, and in the advanced stages of phthisis, the mortality rate was 1-28. In 1860, of 2493 deaths, 20 were aged between 91 and 100. In 1862, 55 died aged between 91 and upwards of 100. The death rate is now 1-30.

**Hotels.**—*Hotel de Cadiz*, in the open Plaza de la Constitucion; *Hotel de Paris*, in the narrow Calle de San Francisco. Both good, but dear. French and English papers taken in. *Fonda de las Cuatro Naciones*, good cuisine. *Fonda de América*, quiet and well ordered.

**Cafés.**—*Apolo*, in the Plaza de la Constitucion; *Swizo*, Calle de San José, *Del Correo*, Rosario 41; *Cerveceria Inglesa*, 'El Tinte,' Armadura 1.

**BATHS.**—Melendez, Calle de la Cereira 21. Sea-water baths may be had at the establishments on the Alameda de Apodaca and at the Muelle, and warm baths near the Plaza de Mina.

*Tariff for hired Carriages.*

Carriages of the first-class (large calèches) :

First hour . . . . .	20r.
Second and every other . .	15r.
No course.	

Carriages of the second class :—

First hour . . . . .	15r.
Second and every other . .	10r.

Street cabs, one horse, 8 reals per hour and course.

Hired horses may be had at El Picadero, Plaza del Balon.

**TELEGRAPH OFFICE.**—Open day and night at the Admin. Principal, Calle Antonio Lopez, number 2.

**POST OFFICE.**—Admin. Principal, Calle de Bilbao, number 9. The hours depend a good deal on those of the trains, and so are apt to vary. For *poste restante* business, from 11 to 12 A.M. and 2 to 3 P.M. For *apartado* an hour and a half after the arrival of the mails. For registered letters 11 to 3, and 8 to 9 in the evening. There are also boxes in all the Estancos, railway company's offices and stations. The general mail leaves at 5.30 A.M., and arrives at 7.35 P.M. For ship-mails see special announcements.

*For Directory, Consuls' Addresses, etc., see p. 101.*

**TARIFF FOR BOATS.**—To and from steamers, 4r. a person, 8r. a portmanteau. Pay the porters, called here *demandaderos*, for a portmanteau carried from mole to custom-house, 4r.; from custom-house to any part of town, 2r. each parcel.

**STREAMERS** to Moguer, 8 hrs.; ditto to Huelva, 9 hrs. Neither are of great interest. Palos, a port near Moguer, is celebrated for the convent of la Rabida, which received Columbus in 1484, and whose prior, Perez de Marchena, encouraged him to follow his plans and ideas. Columbus having discovered America, returned to this port March 15, 1493. The convent has been very much improved lately by the Duc de Montpensier.

**THE PORT, BAY, AND TRADE.**—The entrance to this magnificent bay lies between the city and the small town and cape of Rota. The bay is most spacious, and affords excellent anchorage in the inner portion, the outer one being exposed to the S.W. The port is placed on the E. side of the town, where three moles project—that of 'Sevilla' in front of the custom-house; the Muelle del

*Puerto Piojo*, which leads into the city through the Puerta de San Carlos, and the 'Principal,' close to the Puerta de Tierra, another of the four principal entrances to Cadiz (the two others are Puerta de Sevilla and Puerta de la Caleta, which leads to the castle and lighthouse (S.W. of San Sebastian). This *Principal* is of considerable extent, and has been recently prolonged by some 550 ft. The water is not sufficiently deep to allow large vessels to approach nearer than  $\frac{3}{4}$  of a mile, where five and seven fathoms are reached. There are some dangerous rocks opposite the town; the 'Cochinos' and 'Pueras' lie  $\frac{3}{4}$ ths of a mile; the 'Diamante' lies  $1\frac{1}{2}$  m. off the city, and is not so dangerous. At spring-tide the water rises 10 or 11 ft., but often does not exceed 6 ft. The inner bay is divided naturally from the outer one by the promontory, having at its extremity the castle of Matagorda, which approaches within  $\frac{3}{4}$  of a mile of the Puntales castle on the Isla de Leon. In the inner portion is the arsenal of Carracas, and the small 'Poblacion de San Carlos,' a naval depôt, established 1776, on the plans of Marq. de Ureña. Here is a fine naval college, and the Panteon de Marinos Ilustres, the Alpha and Omega, the cradle and the tomb. In its chapel are preserved an image of the Virgen del Rosario, which Don Juan of Austria carried on his galley at Lepanto, and a chalice with his crest and arms. Here is also the canal of *Trocadero*, celebrated for the victory of Duke of Angoulême in 1823. The trade is gradually reviving; railroads communicating with central Spain, new lines of steamers plying between the principal Spanish and foreign ports, manufactories arising here and there, banks and credit companies being daily established, will tend to increase it. The number of ships of all nationalities entered at the port is about 2300,

of the aggregate tonnage of 1,235,381; 327 of these being British vessels. The chief exports are—cork, about 30,000 kilos; figs, about 1,000,000 kilos; lead, in bars, about 320,000 kilos; olives and olive oil, to a very large amount; salt, about 97,000 lasts; and wine, about 40,000,000 litres: also oranges, raisins and other fruits. The chief imports are—coal, 70,000,000 kilos; iron, about 6,000,000 kilos; wheat, 11,000,000 kilos; also spirits (chiefly for adulterative purposes), tobacco, sugar, machinery, etc., to a very large amount. *See General Information, Wines, etc.*

**Sights.**—Cathedral (the old and new); Convent de los Capuchinos (Murillos); excursions to Puerto Sta. Maria, Rota, etc.

**CATHEDRAL.**—The old cathedral, La Vieja, now abandoned for the new one, was built in the 13th century, in Alfonso II.'s reign, and by him erected to a cathedral, the See of Sidonia having been removed hither by a bull of Pope Urban IV. New chapels were added in the 15th and 16th centuries. It was almost all destroyed by fire during the sack of the city by Lord Essex. It was immediately repaired, or rather rebuilt, and thirteen chapels erected. The edifice is low and mean, with a façade of bastardised Revival, decorated with statues, some of which have been removed to the new cathedral. It is most indifferent.

**Cathedral Nueva, OR DE LA SANTA CRUZ**, was begun 1720, on the plans of Messrs. Acero and Cayon, pupils of the so-called Salamanca school, founded by Churriguera and Tomé. The works were interrupted from want of funds till 1832, when they were resumed at the expense of the privy purse of the late most virtuous and zealous bishop, Don Domingo de Siloe, the edifice costing some

£300,000. The style is classical, the exterior plain, not wanting in effect; the interior over-ornamented, very churrigueresque in its details, and decorated with precious marbles from Genoa, and jaspers from Arcos and Manilva. It is of the Corinthian order, and measures 305 feet long, 216 feet wide, and 189 feet to the cupola. The turrets outside are 207 feet high. Some portions are still unfinished. The tasteless high altar, of white marble, cost upwards of £7000, one half being the gift of the ex-Queen Isabella. The paintings are few, and all indifferent; a good copy of one of Murillo's *Concepciones*, by Clemente de Torres, and a San Lucas, ascribed to Ribera. The *Custodia* is valued at £10,000. The *illeria del coro*, once in the Carthusian convent of Sta. Maria de las Cuevas of Seville, and then in the Seville Picture Gallery, has been removed here in 1859. It is one of the finest in Spain, and the masterpiece of Pedro Duque Cornejo, a pupil of Roldan's. The chapels, relics, and jewels are all indifferent.

LOS CAPUCHINOS, formerly a convent, was built 1641. The church is uninteresting, but contains paintings which are gems. Over the high altar is the celebrated Marriage of St. Catharine, Murillo's last work, executed 1682, and about to be finished when he fell from the scaffolding, dying shortly after. Meneses Osorio, at his request, finished it. The San Juan Bautista, St. Michael, and other minor subjects, are by Meneses Osorio, after designs by Murillo. Observe over a lateral altar a grand Murillo, St. Francis receiving the Stigmata. The head, hands, colouring—all is perfect. In the Capilla del Sagrario there is another, but inferior Murillo, and a small *Concepcion*.

SAN FELIPE NERI.—A *Concepcion* over high altar, by Murillo, and a *Padre Eterno*, by Clemente de Torres. In Los

Descalzos some good carvings by Vergara and Roldan.

PICTURE GALLERY (EL MUSEO) in Plaza de Mina. Amid great rubbish observe a good San Bruno, by Zurbaran; an admirable copy of Murillo's *Virgen de la Faja*, now the property of the Duc de Montpensier, by Tovar; a San Agustin, by Giordano; and a Last Judgment, much thought of here; Eight Monks, by Zurbaran, from the Cartuja of Jerez; The Four Evangelists, by San Lorenzo; The Baptist by Zurbaran.

The other buildings are all indifferent. El Carmen is churrigueresque. The huge Aduana is out of proportions with the present trade, and out of place in a land of smugglers. The Casa de Misericordia is a large edifice by Cayon; as a poor-house it is admirably organised.

*Promenades, Theatres, etc.*—The principal street is the broad and fine *Calle Ancha*, lined with well-supplied shops. The *Calle de la Aduana* begins at Plaza Isabel II., and runs under the Muralla del Mar, parallel to the fine custom-house edifice.

The Plaza de la Constitucion and de Mina are the principal squares. The *Muralla del Mar* is a charming summer promenade. *Las Delicias* is the winter paseo from 2 to 4.30 p.m., with a band on holidays, and during the summer the Alameda de Apodaca, from 6.30 to 9 p.m., with music every night, the paseo closing at Plaza de Mina. There are two theatres; the *Principal*, which holds 1400 spectators, is elegantly fitted up. Italian operas, zarzuelas, and dramas are well performed. The *Balon*, in Calle Ancha, is not so well *fréquenté*; comedies, dances, etc. The bull-ring, not so fashionable as that of Puerto de Sta. Maria, was built by Montes, the king of 'maestros.' The carnival is a gay season, and in the *Casino*, which is handsomely fitted up, several good and well-attended subscription ballstake place. Foreigners

are introduced to it by their consuls and members.

*Directory — Consuls.* — *H. B. M.'s*, Patrick Henderson, Esq. Vice-Consul, Henry Macpherson, Esq., Calle Ginés 4 (Church of England service at the Consulate). Vice-Consul at Algeciras, John H. Haynes, Esq.; at San Lucar, Adolph. J. Aparicio; at Puerto Sta. Maria, R. J. Pitman, Esq.; at San Roque, Geo. Fred. Cornwell, Esq. Consul for France, Mons. A. A. Ponsignon; for Germany, Ernest Kropp; for the United States, D. Ingraham, Esq.

*Doctor.* — Gerónimo Ceballos, Rosario Cepeda 26 — speaks French.

*Chemist.* — Viercio, Calle San Francisco 25.

*Homœopathic Deptt.* — Calle Comedias 3.

*Bankers.* — Wm. Shaw and Company, Consulado Viejo; Succursale of the Bank of Spain, Cruz de la Madera 4; Duarte (Coutts), 14 Calle Rosario.

*Giro Mutuo.* — Calle de la Amargura 12.

*Casa de Cambio.* — Calle San Francisco 16.

Cadiz is celebrated for fans, ladies' shoes, gloves, and guitars. Spanish music, guitars, castagnettes, may be purchased at Quirell's, 17 Rosario; fans, Rivera, Calle de la Constitucion; Casanova, Murguia 5; gloves in the Calle Tetuan. *Tailors*, several good in the Calle San Francisco. *Hairdresser*, Rey, Rosario 10. *Groceries, etc.*, Gomez y Bernal, Calle de la Constitucion 106. *Wines*, Arana, Plaza de la Constitucion 16. *Jewellers*, Caraban, Rosario 20; Gundersen, Plaza de la Constitucion 7. *Shoemaker*, Vega,

Duque de Tetuan 25. Silks, linen, Manila shawls, etc., Calle Cristobal Colon 6 and 12.

*Booksellers.* — José Vidés, San Francisco 28; Joly y Velasco (La Revista Médica), Ceballos 1. A good assortment of maps, plans, etc., may be met with at the Litografia Alemana, Rosario 23.

Cadiz possesses no good public libraries. The best are the Provincial, containing about 80,000 vols., open to the public from 10 A.M. to 3 P.M. (closed on holidays), and that of the Bishopric, with about 3000 vols., and open upon presentation of card. The private picture galleries, etc., are but poor. There are, however, several fair literary and artistic societies and circles. Besides the Academia de las Bellas Artes, in the Plaza de Mina, there is the Real Academia Gaditana de Ciencias y Letras, in the Calle Gamonales; the Academia Gaditana de Ciencias y Artes, in the Calle de los Doblones; an excellent Philharmonic Society in the Calle San Francisco; and a Círculo Literario in the Calle San José. Not the least interesting bit of the city is the small but well ordered *Jardín Botánico*, situated in a small square behind the Paseo de las Delicias. It is uninviting at first sight, but contains many valuable trees and plants. Notice especially some specimens of the Dragon Tree of India (*Dracena Draco*), one 500 years old, and a 'Trasparente' tree of New Zealand (*Myoporum lacteum*); also a fine array of tree geraniums and cactuses.

*Excursions.* — To Puerto de Sta. Maria, conveyances two and three times a day; steamers leave near the railway station, Puerto del Mar, 6r. and 3r.; it is 2 leagues by sea. By rail, 18½ m.,

1st cl., 16r.; 2d cl., 12r.; 3d. cl., 7r.; in 1½ hr., four trains a day. *Inns*.—Vista-Alegre and La Torre; population, 21,714; on right bank of the Guadalete. It was the Greek port of Mnesthea. This small, clean, uninteresting city is very popular with the majos and bull-fighters. Its *plaza de toros* holds 10,000 spectators. Visit the house of Marqués de Purullena, which contains some good paintings and carving. Excellent wine, much like but inferior to that of Xeres, is produced here. The bodegas are interesting. The principal houses are Cosens, de Mora, Duff Gordon, Gonzalez and Co., etc. *San Fernando*, 20 minutes by rail, is also called La Isla de Leon, and is an island which the bridge of Zuazo connects to the main land, and over which one crosses the salted river of Sancti Petri. Observe all around the white snowy mounds shining in the sun, for here are the salt-pans (salinas) that bring in so important a revenue to the state. The observatory of San Fernando is the oldest in Spain, and is well provided with instruments, mostly English (Froughton and Simms's and Newman's).

*La Carráca*.—Steamers twice a-day, in 1½ hr., and by rail to San Fernando, and then by omnibus (2r.) Leave to see it easily granted. This is one of the most important Government dockyards in Spain, and though considerably decayed, is fast recovering part at least of its former prosperity. It was established 1760. Visit the Caldereria, Arboladura, *Forja*, Fundicion, ropewalks, etc. There are three docks, two of which can hold ships with keels measuring 230 feet long. During the work-hours there are some 900 men variously employed, of whom 800 are presidarios. The edifices, cisterns, etc., are all on a large scale, and its whole area is of 949,580 square varas.

To La Rota.—By steamer to Puerto

Sta. Maria, whence by special dil. or across the bay in a sailing boat, 3 leagues by sea and 8 leagues by land. Dil. at the Puerto in attendance on the Muelle. The wine called Tintilla de Rota is made here, and when pure and añejo, is not to be despised by connoisseurs. 7256 inhab. The interior of its parish church is Gothic and spacious. This Phœnician-built town was never of any importance, and is dull and uninteresting.

*Puerto Real*.—By rail, ¾ hr.; founded in 1488 by Queen Isabelle. A small village, all regularity, ennui, and dirt; a good new basin for steamers. On the first days of May there is a fair held here, much frequented by the lower classes, and abounding then in picturesque groups, dresses, etc.

*Sanlúcar (de Barrameda)*.—9 leagues by land and 7½ by sea. A gondola (small vehicle, and another name for a cart on springs) service between Puerto de Sta. Maria and Sanlúcar daily, there and back; offices on Paseo del Vergel; 16r. berlina, 13r. interior, 10r. imperiale, in combination with hours of trains. By sea, steamers about two a-week, 10r. and 8r. Population, 19,943. It was founded by the Andalusian Tartesians about 3557 before Christ! It was recovered from the Moors by Alfonso the Learned, who called it San Lucas, placing it under the patronage of that saint. How this is to be reconciled with its Roman name, *Lucifer*, is difficult to guess; however, the latter is a *match* to the other in puzzling etymologies. The canting arms are a castle with a star above, and at the foot of it a bull and an inkstand, the attributes of St. Luke, and the motto 'Luciferi fani Senatus.' The climate is delightful, and the Duc de Montpensier has here a charming summer villa. There is an ancient parish church of the beginning of the 14th century, a good example of Mudéjar architecture. Observe the façade, s

rich Moorish roof studded with stars. It was built by Doña Isabel de la Cerda. It is dedicated to Our Lady of the O. There is also a classical church of San Francisco. The wines vie with those of Xerez and the Puerto; the bodegas are large and curious, the exports considerable.

**Excursion to Huelva, and the mines of Rio Tinto, etc., by Sea.**—A small steamer runs to Huelva two or three times per week, in about 5 hrs. From thence railway into the mining district. Pop. of Huelva, 13,000. Hotel de Colon, first-rate; moderate charges. H.B.M. Vice-Consul, E. Diaz, Esq. This ancient town is rapidly increasing in importance, owing to the shipping, etc., trade, connected with the mines. There is also a large exportation of wine. The climate is delicious and well suited to invalids. Excursion by boat to Palos and the convent of Santa Maria la Rábida. From the former, Columbus set sail, Aug. 3, 1492, to discover his new world, returning here again March 15, 1493. Here, too, Hernando Cortes landed, May 1528, after his conquest of Mexico. At the convent of La Rábida Columbus was received and sheltered by Perez de Marchena, the far-sighted prior, to whose influence Isabella's patronage of the seemingly visionary scheme of discovery was

presently due. (See Prescott, etc.; also a small work 'La Rábida y Cristóbal Colon,' published by Reyes y Moreno, Huelva, 1855.) The mines, of which Rio Tinto stands at the head, are situated some 30 m. inland, and, while not possessing any special attraction for the ordinary tourist, deserve a visit from all who are interested in colossal industrial undertakings. The work consists in the quarrying (for the ore lies in almost inexhaustible masses near the surface) of iron pyrites, containing 50% of sulphur, and about 4% of copper. It is shipped to England, France and Germany, for the manufacture of sulphuric acid and extraction of copper; and, inasmuch as the demand for the former is necessarily limited, immense quantities of the ore are calcined on the spot for the copper alone. As the process is carried on in the open every trace of vegetation for miles round is destroyed by the fumes of sulphurous acid. Every attention is shown to visitors, who may find accommodation in several private houses. The Rio Tinto Co. employs upwards of 4000 men, and raises over a million tons of ore in the year. The next largest concern is the Tharsis Co. (Tarshish of the ancients), situated nearer to Palos. Both these mines were worked by Phœnicians, Romans and Moors, and have been resuscitated by English capital. No less a sum than £3,720,000 was paid in 1873 by the Rio Tinto Co. for its concession.

## CARTAGENA.

Province of *Murcia*—(pop., 1885, about 80,000).

**From Madrid.** By rail. Two trains a day: 16 hrs. 525 kil.; fares, 1st cl., Pes. 60.40; 2d cl., 46.80. By the *Madrid-Alicante Rail.* as far as *Chinchilla Junction*. Here the line to Murcia and Cartagena branches to the right.

The scenery is most uninteresting. See for detail *Murcia*, 2d from Madrid. There are also occasional steamers to Alicante, Malaga, Valencia, Almeria, etc., about three a fortnight. To Alicante, 6 hrs. To Almeria, 13 hrs.

**General Description.**—This port is

the largest in Spain after that of Vigo. It is the best and securest along the whole coast, sheltered from all dangerous winds, and well protected by nature. The best inn is the *Fonda Francesa*, but the *Hotel del Universo* and *Fonda de Ramos* are both fair—especially the latter. The town, dull and uninteresting, consists mainly of a long street, the *Calle Mayor*, which terminates in the *Plaza de la Constitucion*; it is broad and relatively clean, but presents little to attract the traveller's notice. Cartagena was the Carthaginian family of the *Barcas*, who always founded cities near the sea. This port



was the most important the Carthaginians possessed in Spain, and became their great arsenal and general entrepôt. Its secure bay and situation facing the Mediterranean, half-way between Gaul and Tingitania, was not overlooked by the far-sighted Romans, who fortified it, and called it Colonia Victrix Julia. The Goths almost destroyed it. When the navy of Spain was flourishing (17th century), Cartagena contained upwards of 60,000 inhabitants. Charles III. endeavoured, but in vain, to restore it to its former prosperity, and during the subsequent reigns it has gradually dwindled to but an unsatisfactory condition; but life will, we trust, soon come back and fill those noble arsenals, magnificent docks, and admirable port, where nothing is wanting save ships and sailors; articles not so easily made as the former.

Among the very few sights is the arsenal, to visit which an order is necessary from the Comandante de Marina. The fortifications, basins, barracks, hospitals, rope-walks, foundries, are all built on a grand scale; but they are neglected and left to decay. There are some few but interesting ruins in the vicinity, altogether neglected by antiquaries. Trade, though checked lately by the low prices prevailing, is in a healthy state, and shows signs of revival. The iron, copper, and lead mines in the vicinity are actively worked, and many vessels arrive from England laden with coal to be employed in them; the copper, silver, and lead are of excellent quality, and the filones abound. There is a small theatre and casino, into which travellers are easily admitted. As a residence the town is most dull, and there is no society. To obtain a fine view of the town, port, and surrounding scenery, we advise travellers to ascend Las Galeras, La Atalaya, or San Julian.

The only church is that of Sta. Maria de Gracia, the old cathedral of 13th century being ruinous.

*Trade and Mines.*—The commercial importance of Cartagena has been greatly enhanced of late years by the development of the mining industries. The principal exports are minerals, lead and esparto, to the extent of about 650,000 tons of mineral, 31,000 tons of refined lead and 10,000 tons of esparto. The chief imports are coal and coke, to the amount of about 180,000 tons. The mines would yield tenfold what they do now were they better managed; the local miners and speculators prefer extracting what they can from the *scoriae* of ancient mines worked by the Romans, and which are found in considerable quantities buried under a thin stratum of alluvial soil. They thus extract, with little expense, from 4 to 10 per cent of lead. The beds of the numerous ravines, torrents, etc., in the vicinity, are also the object of lucrative speculation, and the sands and soil often yield, by washing, etc., a very large percentage of lead in an almost pure state.

The climate, formerly very unwholesome, when the ague-stricken inhabitants used to die 'como chinches,' owing to the brackish water, the emanations of the ill-drained Almajar (a lake formed by the rains, near the town), etc., has been considerably modified and improved by the complete drainage of this focus of fevers, the waters of which now flow into the sea, and by several other works.

*H.B.M. Vice-Consul*, Wm. Milvain, Esq.; *U.S.A. Vice-Consul*, D. Albert Molina.

*Post Office.*—Calle de Ignacio Garcia.  
*Telegraph Office.*—Calle de Jara.

*Cafés.*—*Imperial*, *De la Marina* and *Del Puerto*.

## CASTILES (NEW AND OLD).

Castilla-La-Nueva and Castilla-La-Vieja, the two largest provinces in Spain, have been divided into the provinces of *Burgos*, pop. 355,000; *Logroño*, pop. 183,000; *Soria*, pop. 159,000; *Segovia*, pop. 151,000; *Ávila*, pop. 176,000; *Santander*, pop. 242,000; *Palencia*, pop. 185,000; and *Valladolid*, pop. 244,000 (forming part of Old Castile), and *Madrid*, pop. 489,000; *Guadalajara*, pop. 209,000; *Toledo*, pop. 343,000, and *Cuenca*, pop. 240,000 (New Castile), summing 2,976,000. These two great divisions are placed under the military jurisdiction of the Captain-General of New Castile, who resides at Madrid, and of that of Old Castile, who resides at Valladolid, and are ecclesiastically dependent of the sees of Toledo and Burgos.

**Historical Notice.**—The earliest inhabitants were the Celtiberi, Carpetani, Oretani, etc. The name *Castile* was derived from the numberless castles placed on the frontiers, and serving as defences against home and foreign enemies. *Castilla la Vieja* was one of the first Christian kingdoms that rose against the invading infidel. The *condado*, or county of Burgos became a kingdom in 1035, and New Castile was annexed to it by Ferdinand I., the subsequent reigns of Alfonso VI. and VIII. strengthening the union; and though turned for a time into chaos in the reigns of Peter the Cruel and Enrique IV., they were finally consolidated, and at the marriage of Isabel with Ferdinand of Aragon were with this latter merged into one vast monarchy, 1479.

**Rivers, Mountains, etc.**—The principal mountains are the Sierra Guadarrama, to the N.E. of New Castile; the snow-capped Somosierra to E.; the ranges of Molina and Cuenca, which are joined to those of Alcarraz and

Murcia; the Montes de Toledo, which rise between the Tagus and Guadiana; and to the S. a portion of the Sierra Morena, which divides it from Andalusia. The most important rivers are the *Ebro*, *Duero*, *Tagus*, etc. The mountainous districts are picturesque, highly interesting for their botany and geology. The rest of the country is composed of trackless, lonely, wind-blown plains, most fertile, though much exposed to drought, and thinly peopled. The heat is excessive in summer, and the icy blasts in winter come sweeping down from the lofty mountains, checked in their course by neither forests, hedges, nor cultivation.

**The People, Character, Dress.**—The Castilians are a grave, loyal, stern, trustworthy, and manly race, silent and proud; poverty, ignorance, and bigotry are their lot, but not their work; and their excellent qualities, and even defects, might be easily turned to good account. They speak the purest Spanish, *el Castellano*, which Charles V. said was the only tongue in which man could presume to address the Divinity. They wear long cloaks, *anguarinas*, and a curiously-shaped cap or *montera*.

The cities retain mostly all the characteristics of the mediæval Gotho-Castilian style, and abound in magnificent examples of Gothic and Byzantine churches, and of military palatial architecture. Andalusia is the land of the Moor, but Castile is alone truly and exclusively Spanish.

#### ROUTES, ETC.

The following comprises the principal cities:—

Madrid to Alcalá	Olmedo, r.
de Henares, r.	Segovia, r.
Guadalajara, r.	Ávila, r.
Siguenza, r.	Escorial, r.
Soria, dil.	Madrid, r.
Alfaro, r.	Toledo, r.
Logroño, r.	Albacete, r.
Burgos, r.	Cuenca, r.
Valladolid, r.	Huete, r.

We have entirely omitted such cities as Aranda, Lerma, Buitrago, Talavera, Belmonte, etc., because, besides the difficulty of reaching them now, and the wretched accommodation, to which

we can testify, their contents are mostly indifferent to the general tourist. The best season is the spring and early part of summer.

## CATALUÑA

**Geographical and Administrative Division.** — Cataluña, a captaincy-general, *el principado*, as it is often called, has the shape of a triangle, the summit of which is formed by the Pyrenees and the base by the Mediterranean. It has an extent of 140 m. E. to W., and 154 m. N. to S. The population, which amounted to 326,970 in the 15th century, numbers now (1885): in Gerona, 332,000 inhab. ; Barcelona, 771,000 ; Lerida, 385,000 ; Tarragona, 352,000 ; in all, 1,840,000 souls—these four present provinces constituting formerly all Cataluña. It is a region of hills and valleys, the seaboard extending some 389 kil. from Cape Cervera to the embouchure of Cervera, the principal ports being Barcelona, Tarragona, Salou, Rosas, Palamos, etc.

**The People, Character, Dress, etc.** — The Catalans are the most industrious, business-like, enterprising people in Spain ; they are the Scotch of this country, as the Andalusians are the Irish, and the Asturians the Welsh. They are sober, laborious, honest, enthusiastic for progress, proud of their own, looking up to France for example and competition, and down on the surrounding provinces with contempt and

pity. Wherever there are trade, fabrics, enterprise, there you are sure to find Catalans ; in England, in America, in the East, they have everywhere, and in all ages and times, carried their insatiable love of enterprise and activity. They are vehement, austere, revengeful, and generally not capable of great feeling or lasting friendship, and egotism seems to be a pivot around which all their actions turn. They are besides destitute of stability in their own political principles, and have sold themselves always to the highest bidder ; but it must not be forgotten that in their hearts and souls they are neither Spaniards nor French, they are Catalans ; and in their eyes, there is only one Cataluña, and Barcelona is its prophet. Their religion reaches superstition ; their activity degenerates into feverish craving ; their love of liberty has led them to bloodshed, excesses, and rapine. They hold the commerce of Spain in their hands, and have been justly defined, as a province, the Spanish Lancashire. Cataluña has been always the centre of rebellion, the focus of republicanism and democracy ; it is the feeder of Spain, its stomach, which is the centre and cause of all disease in

the great body. They are patient and daring soldiers, excellent sailors, and model smugglers and guerrilleros. The dress is plain and unpicturesque. The women—*las payesas*—who are not a handsome race, but strong, masculine, angular, and rough diamonds, wear a tight boddice, short dress, and an unbecoming handkerchief, *mocado*, on their heads, which is generally red. The men's dress consists of a very short velvet or cloth jacket, long loose dark trousers, which come up very high, and the sandal, *espadinya*; the head-gear is a reminiscence of their Carthaginian forefathers, and is a very long red or purple cotton nightcap-shaped 'gorro,' not unlike that worn by the Genoese and Neapolitan fishermen; the end either hangs on one side, or is doubled up and brought over the forehead: the red predominates. Indeed, the different provinces might be characterised by tints; red would stand for Cataluña, blue and black for Andalusia, light green and white for Valencia, brown for Asturias, dark purple for Aragon, etc. The Catalans are, say their detractors, very egotistical, prosaic, and grasping—money (*dineros*) is their god. This is exaggerated, for allowing that

Poderoso caballero  
Es Don Dinero,

to them the Roman satirist could not say:—

O cives, cives! quzerenda pecunia primum est,  
Virtus post nummos;

for they are very generous, spend their fortunes in works of art, patronise music especially, their popular poetry is even ethereal and German in its style and feeling, and the most straightforward maxims rule without exception.

History.—The Catalans are descendants of the Phœnicians, Carthaginians, and Greeks, who colonised all Medi-

terranean Spain. It was considered, from its position, a very important province of Roman Spain; Tarragona became the capital. Cataluña was divided into different minor states—Cerretania, Ansetania, Castellania, etc. When Rome fell, and Spain was invaded by the Alani, Sueves, etc., the Goths fixed their first colonies here, and called it their own land, Gotha-lunia. When the Moors invaded it, dispossessing the Goths, the Franks crossed the Pyrenees, were repulsed, and driven back to Narbonne, but mustering great numbers, came again and took Barcelona. The Moors were defeated, and retired, and the French conquerors established a feudal condado, or county, calling it the Spanish Marche, and divided into nine smaller states. Wifred, governor under Charles the Bald, of France, raised the standard of revolt, and became the independent chief of the prosperous and extensive condado of Barcelona. The independence of the county lasted from the 9th to the 12th century. This was the greatest period of the prosperity, wealth, and power of Cataluña. It was then that the celebrated maritime expeditions against the pirates of the Balearic Islands and Corsica took place, as well as the war with Majorca (then possessed by the Moors), which was carried on by Ramon Berenguer III. and the Catalan nobility—the expeditions against the Moors in Spain—the capture of Tortosa—the alliances with the puissant republics of Genoa and Pisa, etc. By the marriage in 1137 of Ramon Berenguer IV. with Petronila, daughter and heiress of Ramiro el Monje, king of Aragon, Cataluña was merged in the crown of the latter country, and lost its independence. Annexed to Castile by the marriage of Ferdinand and Isabella, Cataluña no longer possessed the prosperity and power of ancient times. Its

energies, spirit of trade, and independent pretensions were crippled, scorned, and put down by the haughty courtier-warriors of Castilla. Rebellion, the well-known sublevaciones, motines, somatenes, pronunciamientos, and other suchlike outbursts, with which Catalan political vocabularies abound, began now never to cease. In 1640 they threw off the yoke of Philip IV., and offered their allegiance to Louis XIII., 'qui ne se fit pas prier,' but hastened to proclaim himself Count of Barcelona. Put down in 1652, the rebellion was renewed in 1689, when they resisted Charles II., but were obliged to surrender to the French army under the orders of Duc de Vendôme. In the war of succession they sided with Austria, and in 1714 Philip V. bombarded Barcelona, and destroyed one-third of it. But their want of success has not deterred them from indulging to this day in civil wars and revolutions. They are perpetual grumblers, and have taken to meetings, associations, political discussions, representaciones to Government and the Queen, couched often in energetic terms, etc. Free trade and Protection are here at loggerheads, and the tariff and its grievances call forth the eloquence of its deputies at the Cortes, and the diatribes of its press-writers at home. Cataluña is with all this very prosperous, her manufactures increasing, and her trade thriving, especially with France.

*Mines, Agriculture, etc.*—Cataluña abounds in mines, though they are of no very great importance. *Salt* is found in great quantities at *Cordona* and *Gerri*, *lead* at *Falset*, *lead* and *copper* at *Bassagoda*, *La Bisbal*, *Sellera*, *Vidresas*; *tin*, *zinc*, and *cobalt* are more scarce; *coal* is found at *Ripoll* and *San Juan de las Abadesas*; and the *marbles* of *Tortosa* and *Tarragona* are excellent, and in great repute.

There are several excellent and beneficial mineral springs called *Caldas* (*caldas*, hot), such as the *Caldas de Montbuy*, *Caldas d'Estrach*, de *Malavella*, the sulphurous waters of *La Puda*, over the *Llobregat*, and of *N. Sra. de Caldas*. Linen, blondes, and lace are extensively produced, and besides paper-manufactures, soaps, spirits, etc., cotton-spinning has of late years acquired great importance, and mills are being established everywhere. The principal centres are *Barcelona*, *Sabadell*, *Reus*, etc. Agriculture is far from being neglected; and Catalan energy has transformed the arid ravined soil into gardens and orchards, the example being given by the wealthy proprietors, who, un-Spanish-like, love to dwell on their estates, where they build handsome houses, called *torres*. The plains of the *Ampurdau*, the country about *Gerona*, *Vich*, *Cerdaña*, *Urgel*, *Tarragona*, the *Mediterranean* board, are celebrated for the fertility of the soil, their olives, vines, and pastures. Wine of infinite varieties and tastes is likewise produced, among which we may name the delicious *malvasia de Sitjés*, those of *Allera*, *Cullera*, *Trána*, *Taya*, the heady *Benicarlo*, sent to France to flavour and *dar cuerpo* to the spiritless acid piquette, *Priorato* (near *Tarragona*), etc. The rich red common wine, when matured by age, and then called *rancio*, is excellent, especially with water. The principal rivers are, the *Fluvia*, *Ter*, *Ebro*, *Llobregat*, *Francoli*, and *Cerria*, most emptying themselves into the *Mediterranean*.

The recent revival of Art and Literature in Cataluña is remarkable. The province has produced a succession of good names—the painters *Fortuny* and *Viladomat*, the writers *Balmes*, *Bofarull* y *Balaguer*, *Soler*, *Verdaguer*, etc.

*Routes.*—The cities have a very

distinct character of their own, though mostly modernised. The monuments belong to the worst period of art, or, if ancient, have been sadly disfigured or neglected. This is speaking in a general sense, for there are some and very important exceptions, such as the cathedral and cloisters of Tarragona, the ruinous but interesting Poblet, Cucufate del Valles, cathedrals of Barcelona, Gerona, Lérida, etc. These are as interesting as anything in the Peninsula, though some of them, as Poblet and Cucufate, lie so far out of the broad road that they are practically beyond the reach of the ordinary, hurried tourist. The best season to travel in Cataluña is the spring and autumn, and the mountainous districts in the summer. Barcelona is a good winter quarter for invalids.

#### ROUTES.

Perpignan to Figueras, r.	Reus, r.
Gerona, r.	Mataró, r.
Tortosa, r., indifferent.	Barcelona, r.
	Tarragona, r.
	Manresa, r.

#### ROUTES—Continued.

Cervera, r.	Poblet, d. r.
Solsona, d.	Lérida, r.
Urgel, rid. d.	Camprodon, dil. and r.
French Pyrenees, rid. d. or walk.	Olot, r.
Puigcerdá, rid. or walk.	Ripoll, r.
Montblanch, r.	Vich, r.
	Granollers, r.
	Barcelona, r.

And a shorter, from Barcelona to Tarragona and Reus, then to Lérida and Manresa, and Monserrat (from stat. of), in a week's time.

*Books of Reference.*—1. 'Los Condes de Barcelona vindicados,' by the learned Bofarull; Barcelona, 1836, 2 4to vols. Highly important.

2. 'Recuerdos y Bellezas de España.' The portion relating to Cataluña has been ably written by Messrs. Piferrer and Pi y Margall.

3. 'Viage literario à las Iglesias de España,' by Villaneuva. Vols. 5 to 21 relate to the churches and ecclesiastical history of Cataluña.

4. 'España Sagrada,' xxiv., Parte 1.2. 'Historia de Cataluña,' by D. Victor Balaguer, 1887-88; 'Las Ruinas de Poblet,' Madrid, 1886. 'Historia del Ampurdán,' by D. José Pella y Forgas (Illustrated), Barcelona, 1888.

## CORDOVA.

Capital of province of same name, bishopric, commandancia general; pop. 50,302 (1878).

**Communications.**—1. From *Madrid*. By rail throughout, distance, 442 kil. Time, 14½ hrs.; fares, 1st cl., Pes. 53.50; 2d cl., 41.40; fair restaurant at Alcazar. Fast exp., Monday, Wednesday, and Friday evenings.

**Description of Route.**—Between Alcazar and Cordova the country is most uninteresting—treeless, stony, wind-blown, are indeed the endless 'Campos de la Mancha,' a name, however, very familiar to all readers as being so closely associated with Cervantes' immortal hero, El Hidalgo Don Quixote de la Mancha. *Argamasilla de Alba*, which is crossed soon after leaving Alcazar, is supposed to have been the place where Cervantes, thrown into its prison by the irascible debtors whose rents he had been sent to collect, began to write his novel, making his hero a native of the village which had so ill treated him. No one doubts here of the real existence of the gallant old knight, and there are several families who claim descent from that wisest of fools, and that shrewdest of madmen. One of the best and most recent editions has been printed in that very prison, the former town jail. Shortly after we leave this station are seen, rising on our right, the foremost alturas of Sierra Morena. *Manzanares*.—Travellers to Lisbon change carriages. *Valdepeñas* (Inn: Posada del Mediodia), 11,200 thirsty souls, who almost live upon the excellent but improvable wine of that name—the best common red wine in Spain. It originated with some vines brought from Burgundy, and which thrive in that flinty tract of country (Val de Peñas, literally, Vale

of Rocks). *Venta de Cárdenas*.—This name is also familiar to readers of Don Quixote as being that of the venta to which Cardenio, the curate, and Dorotea took the penitent knight on his giving up his solitary life. *Linarex*. Close by are the celebrated lead and copper mines of that name, a national property. Cross the Guadalquivir at *Menjibar*, and we then reach *Andujar*, about 10,000 inhab., sombre, backward, and unwholesome. In its church a fine Sto. Sepulcro in relief; around are very extensive olive-grounds, and close by flows the Guadalquivir. The Convention of Bailen, July 23, 1808, was signed here. After crossing the bridge, one enters the province of Cordova. Not far from *Pedro Abad* is El Carpio, with a Moorish tower, built in 1325. Close to Casa Blanca is a very fine black marble bridge of 20 arches. The Guadalquivir to the left. Cordova soon appears, in not a striking situation. To S.E. of the valley is the large conical rock and castle of Almodovar, one of Don Pedro's fortresses, where he kept his treasures, sometimes amounting to 70 million ducats.

Now the Guadalbarbo is crossed, the orange and the palm mingle with the dusty ungainly olive, and Cordoba is reached.

2. From *Seville* (see Seville), 4 hrs. from Cadiz; by rail through Seville, 9 hrs.; both by rail direct.

3. From *Granada*. Granada by Loja, Anteguera to *Bobadilla*, by rail, about 4 hrs.; at latter station take up the Malaga to Cordova train, 6 hrs. For description of route, see *Granada* from Cordova.

4. From or to *Almaden* mines. By rail *via* Almorchon, or riding, 18 leagues.

	Leagues.
Cordova to Villaharta . . .	6
Villanueva del Duque . . .	5
Los Pedroches . . .	2
Santa Eufemia . . .	2
Almaden . . .	3
	—
	18

5. From *Malaga*. By rail direct; distance, 195 kil.; time, 6 hrs. (mail train, *correo*); fares, 1st cl., Pes. 24.45; 2d cl., Pes. 18.35. For description of route, see *Malaga* from Cordova.

6. From *Jaen*. By branch line to Menjíbar or Espeluy, where change into Madrid train. Two trains per day. Distance from Jaen to Menjíbar, 83 kil. Time, about 1 hr. A continuation of the Jaen branch to Granada has been long projected. In the meantime a dil. runs daily in about 8 hrs.

**Hotels.**—Fonda Suiza, same proprietors as the hotels de Paris in Madrid, Seville and Cadiz. Very good. Prices from 8 pes. per day upwards. Fonda de Oriente, Fonda Española, both fair; prices from 7 pes. upwards. One or two fair Casas de Huéspedes; No. 18 San Pablo, and No. 4 Marmol de Bañuelas.

**Carriages** may be hired at the hotels for 25 P. a day, and 12½ P. half the day. **Horses**, for promenades and travel, are readily procured.

**Casino and Library.**—A good club. Strangers admitted for a fortnight upon member's introduction. French and Spanish papers. The Biblioteca Provincial is small (8000 vols.), but worth a visit. Some good MSS. Admittance free.

**Post Office.**—Plazuela de Benavente.

**Cafés.**—Del Gran Capitan, on the favourite promenade of same name, Café Suizo.

**H.B.M. Vice-Consul.**—William Poole, Esq.

**Protestant chapel and school.**

**N.B.**—Those desirous of visiting an olive farmhouse, etc., will do well

to go to Bujalance, Cabra or Montoro-Aguilar, etc. For details of the proceedings, etc., see Gen. Inf.: *Agriculture*.

**Climate.**—Owing to the low and somewhat sunk situation of the city in a valley, the utter want of trees, the scanty irrigation, etc., the heat in summer is very great—indeed almost insupportable—and the wealthy inhabitants migrate to veranear in the cool valleys of the Sierra. The climate is, however, wholesome, and the spring and autumn are delightful. The most common illnesses are catarrh, intermittent fevers, inflammatory fevers, and *pulmonica*. The average temperature is—

	Rh.
In spring . . .	15°
In summer . . .	21°
In autumn . . .	14°
In winter . . .	5° to 6°

The thermometer has never been known to rise above 38° to 34° in summer, or to fall below 8° under zero. As to wind, it is exposed to the N. wind. The Sierra, extending from E. to W., screens the town a good deal from the S. burning blast; the most prevalent are E., S.W., W., N.W. Mortality is 1.25; great age is seldom reached. The climate has changed considerably since the time of the Moors, when Cordova and its districts were held to be a perfect paradise upon earth, of which its black-eyed women were the houris. Cordova is situated 37° 42' N. lat., 4° 45' W. long.

**General Description.**—Cordova, once the centre of European civilisation, the successful rival of Baghdad and Damascus, the seat of learning and repository of arts, sank long ago into a third-rate provincial city, backward, dull, ill-provided, depopulated and silent—a city of the dead. The very labourer, forgetful of the golden rules practically laid down by the industrious Moor for



converting wastes into gardens and orchards, looks sluggishly on his treeless, waterless, parched up valley, confident that what little seed falls from his lazy hands will ripen under the generous sun into an abundant crop. Thus it is that the extent of the district (Termino), being 184,238 fanegas (Gen. Inf.) of land, yields only about £205,000 yearly. The peasants' antipathy to trees is shown by the fact that out of the above extent they cover a surface of scarcely 4000 fanegas! In the 16th century, the district of Sta. Clara yielded half-a-million fanegas of corn a-year; and the silk, once a source of wealth to the khalifate, scarcely yields 4000 lbs. a-year.

The celebrated Cordovan breed of horses, called Oel-mefki, and worthy of the Prophet's beautiful description of a horse in the Koran, have also degenerated; and though they are still elegant, swift-footed, shining with lustrous hair and beautiful tail and mane, yet their size, high legs, thick 'acarnerada' head and neck, bespeak neglect and sad crossings.

The city, once the abode of the flower of Andalusian nobility, is inhabited chiefly by the administradores of the absentee señorio, their 'solares' are desert and wretched, the streets ill paved though clean, and the whitewashed houses, unimportant, low, and denuded of all art and meaning, either past or present.

There are now but few and fast-fading vestiges of the glorious Moslem dominion. Indeed, artists and poets will feel here as elsewhere that their progress through Spain is, as it were, little else than following the long funeral of that Eastern genius that left no heirs behind save such like cities as this one, that sit in widowhood pointing to some great monument as an eloquent record of the past.

But, as Victor Hugo justly remarks,

Cordoue aux maisons vieilles  
A sa mosquée où l'œil se perd dans les mer-  
veilles;

and that magnificent edifice—a town in itself—with its many streets formed by marble pillars, like alleys of trees, compensates for the absent life from the body, whose limy, white, and calcined skeleton lies before us. For the passing tourist who is busy *doing* Spain, a few hours will suffice; but the artist, the antiquary, the lover of the beautiful, of the poetry and music infused in stones, must linger more, and visit the mosque oftentimes and at various hours of the day. The environs, valley, and sierra teem with magnificent fruit of exceptional size and exquisite flavour, abound with game—the boar, deer, and even lynx; and the botanist will meet with a very extensive flora, comprising upwards of 1500 sorts of plants, many of which will be new to him and deserve investigation.

Cordova will appear most Oriental to the traveller coming from the North, and who has not seen Seville, Granada, etc., and has, at all events, a most un-European character about its streets, narrow and winding, its flat-roofed houses, the stately palm waving in the silent air from behind a garden wall, over which enormous oranges, citrons, and limas cluster and fall like golden balls. The appearance and colouring of the suburbs and sierra by evening time will tempt many a painter and poet besides Roberts and Southey.

**History.**—Cordova, whose name, Bochart supposes, is derived from the Syrian *coteb*, 'oil-press,' and, according to Conde, Carta-tuba, an 'important city,' was but little known under the Phœnicians. Silius Italicus mentions it in his poem on the second Punic War, 'Nec decus auriferæ cessavit Corduba terris,' when Hannibal disposed of troops furnished by that city. Martius

first, 206 B.C., and A. Marcellus after, gave it importance, and the latter founded here the first Roman colony, which was called *Patricia*, from the number of patrician families that came from Rome and established here their home. Cordova subsequently became the capital of Ulterior Spain, and subsequently of Bætica. It sided with Pompey, which opinion cost the lives of 28,000 of its inhabitants, who were put to death by Cæsar, after his victory of Munda. Under the Goths the city lost its importance, to regain it, and reach its highest acme, when it became Moorish. It was taken shortly after the battle of the Guadelete by Mugueith El Rumi, who, through the assistance of the Jews inside, obtained possession of it, and entrusted part of its garrison to the sons of Israel, ever ready to open the doors to let in the enemy and divide the spoils. Subject at first to the khalifate of Damascus, Cordova about 756 declared itself independent, and became the capital of the Moorish Empire of Spain, under the Ummeyyâh Abdu-r-rhâman. Under the princes of this dynasty, this city (10th century) contained 300,000 inhabitants (including the suburbs), 600 mosques, 50 hospitals, 800 public schools, 900 baths, and 600 inns; a library of 600,000 volumes, besides 70 private ones in the rest of the kingdom. The revenue amounted to six millions sterling. Discord now began to weaken the extensive kingdom; the factions among the sheiks, aided by the progress of the Christians, soon put an end to the prosperity of the kingdom, and on June 30, 1235, St. Ferdinand entered the city. Ever since that time, and notwithstanding the many privileges granted to its inhabitants and the nobility that resided here, Cordova never recovered even the shadow of its former prosperity. In the 17th century the population did not reach 70,000, and

has now dwindled to little more than 50,000.

*Eminent Natives.*—Cordova, the abode and cradle of many of the noblest Spanish houses, 'la poblacion de Europa de mas limpia y apurada nobleza,' as Gonzalo de Céspedes has it, has been the birthplace of several great writers, such as Seneca (6 A.C.), the master of Nero; the stoic philosopher Lucan (89 A.C.), the author of 'Pharsalia'; Averroes (12th century), the erudite translator of Aristotle; Moses Maimonides (1139), the rabbi; Juan de Mena (1412), the author of 'El Laberinto'; Sepulveda, Gongora, Céspedes, A. de Morales, etc.

The French, under Dupont, June 1808, entered the unresisting city, which they sacked, murdering the inhabitants in cold blood. The plunder, according to Maldonado, exceeded £100,000, of which £25,000 alone were found among Dupont's luggage.

*Sights.*—The cathedral (or mosque), Alcazar, El Triunfo, churches, minor sights, and the environs.

*Cathedral, or Mosque: its History.*—On entering the city, the Moors, as was always the case, assured the Christians the liberty of their religion, and by treaty allowed them the use of their cathedral, dedicated to San Vicente, built on the site of a temple of Janus. All the other churches were destroyed but this one, which was extant in 745, as the author of the Akhbâr Madjmona asserts most formally.

But the augmentation of population which soon arose obliged the Moors to adopt here the plan already followed at Damascus and Emesia, and half the cathedral was wrested from them and converted into a mosque, just as half their mosque was, centuries after, converted into a Christian church. In 784 Abdu-r-rhâman I. insisted on obtaining

the other half, and a transaction ensued by which the Christians were allowed to rebuild all their former churches, and received for their cathedral the sum of 100,000 *dinars* (£40,000, but equal now to £440,000). That prince had determined, from political as well as religious motives, to build a magnificent mosque on the plans of that of Damascus, to exceed the then new one of Bagdad in splendour and extent, and comparable only to the Acksâh of Jerusalem. It was to be the Mecca of the West, and to be called the Zeca, or House of Purification, and pilgrimages to its wondrous Mih-râb were to be considered equivalent to those made to the Caâba of the Prophet. The khalif in person designed the edifice, gave up for its erection a large portion of his revenue, and is said to have worked at it himself for a few hours every day.

It was begun in 786, and the following year, on the untimely death of the founder, it was already much advanced. Hashem or Hixem, his son, continued it on the same plans, and with such activity that it was completed in 796—that is, ten years after the first stone was laid. At the death of the founder 100,000 gold doblas had already been spent. Abdu-r-rhâman III. erected the fountains and its most elegant minaret. The mosque now consisted of eleven naves, 642 ft. long by 293 ft. wide. Al Massour, the hadjeb of Hashem II., ordered eight more naves to be added, and erected the chapel where the Imans assembled, now called Capilla de Villaviciosa.

On entering the captured city, St. Ferdinand had the mosque purified and dedicated to the Virgin. Several chapels, altars, sacristies, etc., were now added, and about July 1521 the transept and choir were begun; but when Charles V., who had allowed these works to be made, came to Cordova in 1526, and

saw what had taken place, he exclaimed indignantly: 'I was not aware of this; for had I known you intended to touch the ancient portion, I would not have permitted it. You have built here what can be built anywhere else, but you have destroyed what was unique in the world.' Hernan Ruiz, on September 7, 1523, had begun the works; the elegant alminar or belfry, built by Abdu-r-rhâman, and which had also been disfigured by Hernan Ruiz, fell to the ground and was replaced by the present belfry.

*Its Style and Proportions.*—The Mosque of Cordova may be considered as the most perfect specimen extant, or ever erected, of the religious architecture of the Moors of Spain. Indeed, it is generally thought to be 'the finest type in Europe of the true temple of Islam;' and as the result and expression of one age, one plan, one idea, the consequent unity of design is evident. In shape it is the Basilica, adapted to the Moslem worship. Its characteristics are: vastness, originality, great simplicity in the distribution, solidity severe and massive, great elegance in the curves and profiles, a happy combination of lines producing vistas. What this edifice must have been in its palmy days, when its roof was higher and glistening with gilding and vivid colours, and thousands of gold and silver lamps; when its walls were worked like lace, and looked like Cashmere shawls illuminated from behind, and its arches like so many gigantic bows, studded with emeralds and rubies, resting on mosaic trunks of porphyry, jasper, and other precious marbles, may be imagined; but now whitewash has obliterated the past magnificence, and ignorance and neglect have done the rest.

The area is 642 ft. long N. to S., by 462 ft. wide, E. to W. (this being the last measurement made in 1811).

*Exterior.*—The enclosing walls are most picturesque, and preserve all their Moorish character. They are in *tapia*, averaging from 30 to 60 ft. in height, and 6 ft. in thickness, and strengthened here and there by square buttress towers. In the S. wall, which, by the declivity of the site, reached a great height, were built as many as nineteen towers, their whole number amounting to forty-eight towers, of which most remain. There were sixteen entrances, and twenty-one interior doors. The external ones were generally square, with horseshoe arches, and very richly decorated. The boulders, stones, sillones, of which the walls and great part of the towers are built, were of the size used by the Romans, 4 ft. long and 2 ft. wide. The almenas (buttresses indented) crowning the walls and concealing the roof are about 3 ft. high, and are indented and triangular, except here and there on the towers, where they assume an unfinished large flower-vase form. Half of those towards the patio have the shape of a fleur-de-lys, but they are modern; whilst the former are of Persian origin, without models in Greece or Italy. The Court of Oranges, Puerta del Perdon, and cistern are most Moorish. All the former ingresses are now blocked up and closed save one. Observe those on the E. side, with their rich spandrels, pillar-ets, and agimeces—*Puerta del Perdon* is the largest and most beautiful. These entrances, very common in Spanish cathedrals, were so called from the indulgences granted to those who passed under them. On the sides of it are the coats of arms of Castile and Leon, and the inscription around it is:

‘ON THE 2ND DAY OF THE MONTH OF MARCH, OF THE ERA OF CÆSAR, 1415 (1377 A.C.), IN THE REIGN OF THE MOST HIGH AND PUISSANT DON ENRIQUE, KING OF CASTILE.’

The doors themselves are curiously ornamented with bronze artesconillos, forming different patterns, and in Gothic letters the word ‘Deus,’ and in Arabic characters, ‘The Empire belongs to God: all is His.’ In the 16th century several fresco paintings were placed over this portal, but they were defaced, and wretched ones put up in the 17th and 18th centuries.

*Court of Oranges.*—This patio, 430 ft. by 210 ft., is divided into three cuadros or quarters; in the centre of each is a fountain. There were always trees in it, especially palms and cypresses, many of which were destroyed in a hurricane (1822.) Most of the present orange-trees date 16th century. At each end, except the S., of this court is a colonnade of marble pillars, supporting circular arches. They date from after the capture of Cordova by the Christians. The cistern, used for ablutions, was put up in 945 by Abdu-r-râman, and the court is the work of Said Ben Ayub, 937. On each side of the entrance to the cathedral is a Roman military column, found in the mosque in 1532, with an inscription stating the distance (114 m.) to Cadiz from the Temple of Janus, which stood on this site.

*The Belfry.*—The former Muezzin tower, built by the Khalif Abdu-r-râman III. on the site of a still earlier one, was modernised by the Christians, and then thrown down by a storm, and the present bastard insignificant structure erected in 1589 by Hernan Ruiz, crowned by a gilt statue of St. Rafael.

*Interior.*—The first impression is that of bewilderment and astonishment, produced by the interminable and seemingly confused mazes of pillars, compared by a French writer to a roofed-in forest. The roof is 35 ft. high; the cupolas are modern, and put up in 1713. The Moorish roof was flat, the beams apparent, painted and gilt, and made of alerce

(which is the *Thus articulata* or *Arbor vite*, a wood considered incorruptible), which when taken down were found as sound as when placed there eleven centuries before. The pillars numbered once upwards of 1200, now reduced to 850; but if we include those embedded in the walls and others absorbed, so to say, in works of repair, etc., there may even now be said to be about 1000. They are all monolithic (of one block), and came, already shaped, capitals and all, from different countries, Roman temples, mosques, etc.; in Spain, chiefly from Seville and Tarragona; in France, from Nîmes and Narbonne; from Carthage in Africa; from Constantinople, whence 140 were sent as a present by the Emperor Leo; and hence the diversity of styles, sizes, etc. They are all of marbles of different hues and species—the jasper, green and blood jasper, the deep black, white, red, rose, emerald, porphyry. The basements were suppressed, probably to shorten their height. The capitals are generally Composite, almost all those on the E. side Corinthian; but this character is vaguely expressed and rudely conceived. Others have purely Arab and African capitals. These pillars form nineteen spacious naves, from E. to W., and twenty-nine from N. to S., which, intersecting each other at right angles, produce great variety of perspectives, enhanced by the elegant ultra-semicircular or horseshoe arches, most originally placed one upon another, and which, used in this mosque for the first time, add to its architectural value. The important additions made by Al-Manssûr are in the African style of transition, and characterised by the presence of the ogival arch, used here for the first time in the Moorish monuments of Spain and the type of the Spanish ogival style.

*The Mih-râb, or Sanctuary of the Mosque.*—In this small and most beau-

tiful recess, the Othmanic Koran was placed, and the Khalif, the Prince of the Faithful, Defender of the Faith, Pope and Autocrat at the same time, used to perform his chotbâ or public prayer at the window towards the ceca, or holy of holies, and placed to the Kiblah, or S.—that is, in the direction of Mecca. This Mih-râb forms a heptagon 13 ft. in diameter, and 27½ ft. high to the cupola. The pavement is of white marble, as well as the basement and the shell-shaped roof (all of one block). The six sides of the heptagon are decorated with three-lobed arches resting on marble pillarlets, with gilt capitals of most excellent workmanship. These stand upon a low cornice, under which runs an inscription in gold. Inside was kept the pulpit of Al-Hakem II., unparalleled in the world. It was all of ivory and precious woods and stones, inlaid, and fastened with gold and silver nails; it cost some £250,000, equal, certainly, now to a million sterling! In it was kept the famous copy of the Koran made by Othman, and stained with his blood. It was contained in a box covered with gold tissue, embroidered with pearls and rubies, and placed on a lectern made of aloe, with gold nails. This pulpit disappeared not very long ago. At the hour of the Azalâh this book was opened and read by the Iman, and then taken to where the gold and silver sacred vases were placed, which appeared in the illuminations of the month of Ramadan.

To right and left of this sanctuary were the habitations of the clergy. To the right was also a door leading by a passage to the Khalif's Palace, which was close by. Al-Hakem II., who built the Mih-râb and Maksurâh, began these works about 961 A.C. (according to the historian of Magreb, Ibn Adzari, published in the original by Dozy of

Leyden, and translated by S. Gayangos for Sr. Madrazo, 'Cordova,' pp. 173-4). The cupola or 'cubba' of the Mih-râb was put up in 965, according to some hitherto unedited documents.

*The mosaic ornamentation* surpasses all the finest examples of this Byzantine art elsewhere in Italy, Africa, or the East. It was the Greek Psephôsis and Moorish Sofeysafah. The Emperor Leo sent the earliest examples of it to Abdu-r-râhman for his palace of Azzahra. The Cordovan khalif, Hakem, sent an embassy to Constantinople, asking for artists skilled in this peculiar way of giving to glass, flint, and metals the effect and appearance, and almost the texture, of a velvet and gold brocade. The artists came, bringing as presents 325 quintals of this enamelled mosaic. The designs are Byzantine, as all objects of art and luxury were in Western Europe in the 10th century already. This as well as the rest of the mosque must have shone like a palace of the 'Arabian Nights,' when in the festivities of the Rhamadhân this Mih-râb alone was lighted up by a lamp numbering 1454 lights, and the 60lbs.-taper placed by the khalif. The rest of the mosque was lighted by 4 lamps like the above; 280 candelabra, most of bronze. The total number of lights was 10,805, and 750 arrobas of oil were used per month. (See 'Al. Makkârî, vol. i. book 3d, chapter ii.) The Cufic inscription refers to the two columns placed at the entrance in 965 A.C. by Al-Hakem.

"When last I visited this mosque, Muley-Abbas, a brother of the Emperor of Morocco, had just been through it. He went seven times on his knees round the sanctuary, as was wont with the Moors here and at Mecca, and sighed and prayed, and then wept loudly, sobbing like a child. All this splendour had been the work of his ancestors. They had raised this won-

der, and now the degenerate Moor could not even read the Arabic inscriptions!"—H. O'S.

*The formal erection of the mosque into a cathedral* took place in 1238, under the usual name of Sta. Maria. The lateral aisles were converted into chapels.

*High Chapel.*—Built in 1547, by Hernan Ruiz, and finished by his son and Diego de Praves, 1599. The style of it is Morisco-Gothic and plateresque. The fine retablo, which cost 50,000 ducats, is the work of the Jesuit Matias Alonso, who began it in 1618, and finished it ten years after. It is made out of the rosy jasper from Carcabuey, with gilt bronze ornaments. The painting is by Antonio Palomino. The statues indifferent. The tabernacle, also by Alonso, aided by Sebastian Vidal (1658), is very rich, and well executed. Observe the magnificent silver lamp hanging from the roof, and weighing 16 arrobas (1636).

*Choir.*—This is the work of Hernan Ruiz, who commenced it in 1523, and finished it in 1539. The style is plateresque and effective. The stalls are sixty-three in number, and by Isabel Farnesio's favourite sculptor, Pedro Duque Cornejo, 1257—churrigueresque, but there is great finishing in the elaborate details. The mahogany pulpits, with attributes of the Evangelists, are clumsy—the work of Miguel Verduguer (1766). *Entre los coros* lies Lope de Rueda, the great comic writer, superior in many points to Molière.

*Chapels.*—The forty-five chapels and offices around the naves are mostly very indifferent. They date generally from a period unfavourable to taste in art, and their pictures, statues, etc., are very indifferent. Notice notwithstanding

*Capilla de San Andrés* (1628).—A picture of St. Eulogio, by V. Carducho.

*C. San Esteban.*—Martyrdom of the saint by Luis Zambrano.

*C. del Cardenal Salazar.*—Finished 1705; founded by Cardinal Salazar; churrigueresque. In the sacristia mayor inquire for the fine Custodia of Arfés (Gothic), for the *Oruz Antigua*, full of florid Gothic details, but ill repaired. The relics are kept here. The beautiful Custodia of Arfés was begun 1518, and finished 1518.

Observe especially the chapel of *Villaviciosa*, most interesting for its Moorish decoration of the 14th century. This was the Maksurah once, or Seat of the Khalif, all paved with silver. Céspedes is buried in front of Chapel of San Pablo (ob. 1608). Observe this artist's paintings of St. John, St. Andrew, and The Last Supper, his masterpiece. Over altar de San Rafael hangs the Apparition of the saint, a fine painting by the same master. A pillar is shown with a rudely traced Crucifixion, said to have been the work of a Christian captive, who executed this wonder with his nail, and whilst he was for years fastened to this pillar; an improbable story, as the Moors never could have tolerated a Christian captive within a mosque.

Observe a fine Moorish chapel adjoining the Villaviciosa, formerly the Capilla Mayor of the first Christian church.

*Minor Churches.*—*Colegiata de San Hipólito.*—Dates middle of 14th century. Built by Alfonso XI., in thanksgiving for his victory at Tarifa, when he won the battle del Salado, 1340. Philip V., in 1728, removed to this church the Capilla Real, formerly in the cathedral, and founded in 1371 by Henrique II. Ferdinand IV. and his son, the chivalrous and gallant Alfonso XI., lie buried here. This church was modernised in 1729, and is in the vile taste of that period. In the

High Chapel lie the bodies of the father, mother, and brother of the *gran capitán*, Gonzalo de Cordova, luckier than this great hero, whose ashes were scattered to the winds during the French invasion. Here also lies the erudite 'cronista' Ambrosio de Morales, in a plain tomb erected by his pupil, Cardinal Sandoval y Rojas, Archbishop of Toledo. The privileges, etc., of the Royal Chapel and Colegiata were suppressed by government in 1852.

*Church of Sta. Marina de Aguas Santas.*—Modernised, except on the outside. Founded in 7th century, but rebuilt after the conquest. Some indifferent pictures and tombs of the Benavides, and of a Marquesa de Guadalcázar (ob. 1803), who (a rare instance in Spain) was a blue stocking, *Doctora en Filosofía y Letras Humanas*, Fellow of the Spanish Royal Academy, etc., and died aged thirty-five. Most of the parish churches date 13th and 14th centuries, but have been so ill repaired and churriguerised that they have lost most of their importance.

*The Belfry Tower of San Nicolas* is very pretty and Moorish-like. Upon it are the words, 'Paciencia, obediencia,' said to have been put up as a reproof to the nuns of San Martin, formerly in this square, who objected to this church being erected opposite to them, as it would impede the prospect they then enjoyed. Visit the cloisters and staircase of *San Pablo*; Alo. Cano's *Ecce Homo*, in Chapel of *San Pedro el Real*, now a cloth-manufactory; and outside the town is the picturesquely-situated Santuario de N. Sra. de Fuen-santa (8th, 9th, and 10th September are great holidays, kept up here with pomp and pious jollification). Observe four copper paintings, ascribed to Teniers, one of which represents the 'Crowning Christ with Thorns.'

*The Alcazar*, or Khalif's Palace, was

very extensive, and occupied the site of the present prison, bishoprick, etc. Now nothing remains save a few walls and orchards. It was situated W. of the city, and S. of the river. It was the former palace of the Gothic kings, where the khalifs lodged first, and then repaired and modified it, enlarging it considerably. The little we know of this palace, doubtless magnificent and spacious, is derived from Al-Makkari Ibn-Bashkuwal, and Aben Hayyàn, who mention its wonderful gardens and halls, and its baths provided with water brought from the Guadalquivir through a hydraulic brick machine, called *Albolafia*. These baths existed till the end of the 15th century, when the machine, probably in the shape of a huge hydraulic wheel, was destroyed because its noise kept Queen Isabella awake, when she was lodged in the Alcazar. The Alcazar Nuevo, now a prison, was formerly the residence of the Santo Oficio (Inquisition), and built in 1328 by Alfonso XI. It is a square, enclosed by a thick wall, with towers at the angles. The interior, with its twenty dungeons (*calabozos*) and seven patios, we advise readers to abstain from visiting, for it is now the abode of misery, vice, filth, and neglect. The gardens of the Alcazar are most indifferent and weedy. In the chapel is a good Crucifixion by A. del Castillo.

The Bishop's Palace dates of 15th century, but was considerably repaired and almost rebuilt in 1745, in the churrigueresque style. Ferdinand VII., whose fate seems to have been to dwell in confinement, was kept here a prisoner in 1823, and attempted to escape. In the *Town Hall* are kept the archives of the city, deficient in general interest and ill arranged.

*Museo.*—Cordova never produced great painters—Pablo de Céspedes, Arbacia, and their pupils, Mohedano,

Zambrano, Raphaellesque in his style, Vela, who imitated Carducci, Contreras and Peña, and the modern Monroy, are the only names we know of. The style they adopted was Italian and Sevillian. The present picture-gallery contains some 230 paintings—all rubbish. Among other curiosidades, we may mention a small bronze deer, said to be Moorish work, and to have been found in the gardens of Azzhara.

*Walls and Gates.*—The walls are all of Moorish workmanship, though repaired since. They are of tapia, and strengthened by bold turrets, square, octagon, etc. The gates have lost much, and many all their picturesque former character; notice, nevertheless, that of Almodovar; of El Osario, flanked by turrets; that of El Puente, after designs by Herrera; the two good bassi-relievi above are ascribed to Torrigiano. Julius Caesar describes the original circumvallation, of which little has been changed since (B.C. 11-19). Around the Almodovar gate lay the ancient Juderia, or Jews' quarters, and it was called by the Moors after them 'Bab-l-Yahud.' The tower close to it, *Torre de la Mala Muerte*, dates 1406.

*The Bridge.*—The bridge over the Guadalquivir is said by the Arab writers to have been originally built by Octavius Caesar, but it was entirely rebuilt by the khalifs of Cordova. It is composed of sixteen arches, and is very picturesque, as well as the Moorish mills close to it, and the Calahorra (Kalat horrah) tower, with its polygonal barbican and buttresses, is most effective, and played an important part in the siege of Cordova by Pedro of Castile.

The *streets* of Moorish Cordova are the first that were ever paved in Europe, and were so by order of Abdu-r-rhâman, in 850. The principal ones are the *Calle de la Feria*, now de San Fernando,



San Pablo, Carniceria, Sta. Victoria, el Potro, etc. Visit the quaint and very old square of La Corredera, so called because it was the site where tournaments and *correr toros* took place. The wooden galleries, etc., date 1683, and are the work of the popular and famous Alcalde Ronquillo. Readers of 'Don Quixote' will not fail to visit the Potro, a popular quarter, so called because formerly a horse-market (*potro*, a filly). Visit the Chapel of Hospital del Cardenal, which was part of the mosque built by Al-Manssour, near his palace.

*El Triunfo* is a heavy, clumsy monument, erected by Bishop Barcia in commemoration of the miraculous apparition of St. Rafael, the tutelary of Cordova, whose statue crowns this wretched monument (1765).

*Private Houses and Prouits.*—Most of the fine old solares built in the 15th and 16th centuries no longer exist, or are so disfigured as to deserve no attention. Observe the house of the Marqueses del Carpio (13th century), and that which belonged to the family of Paez de Castillejo.

Of the 900 baths, remains of two only may be seen, in Calle del Baño Alta, No. 5, and Calle del Baño Baja, No. 10. They have been sadly disfigured, but still preserve their marble columns, the square lumbreras (*louveres*, loopholes), etc. In the Calle de las Cabezas is also a house called de las Cabezas, from the heads of the Infantes de Lara, that were placed on the façade. The ballad, mentioning how these heads, treacherously cut off, were served before the Infantes' father, is very characteristic of that time :—

Un costoso plato falta,  
Ay, fruta temprana ! etc.

(See A. de Morales' 'Crón.,' lib. xxvi., etc.) Visit the Moorish houses, called Casa de la Cuadra, in the Plazuela de

San Nicolas, remarkable for its gallery of jasper columns, with Byzantine capitals, and a beautiful arch, sadly whitewashed. That of Las Campanas, opposite to Church de Santiago, also preserves vestiges of past splendour and taste.

Within the city is also the Campillo (now Campo Santo), where Christian martyrs were put to death, and the site of the Roman fortress and Moorish Alcazar. It was hereabouts that grew the celebrated plane-tree, planted by Julius Cæsar after the battle of Munda, and which Martial mentions :—

In Tartessiacis domus est notissima terris,  
Qua dives placidum Corduba Bætin amat.  
*Ep.* 62, book ix.

The house of El Conde del Aguila (Plaza Anto. Cabrera) is also curious.

*Excursions.*—Three miles N.W. of Cordova in a dehesa belonging to Marq. de Guadalcazar, and where now but very rare fragments of broken pillars are found, rose once the fairy palace of Azzähra, built by Abdu-rhâman An-nasir, for his sultana of that name. It was all of marbles, jasper, and stone, with great richness of decoration—the statue of the favourite being placed over the door. The architect was the most famous that Stamboul could produce, and this royal village, a Moorish Versailles, sprang forth, as if by magic, under the wand of the Louis XIV. of that period. His harem contained 6300 women and 300 baths. His body-guard amounted to 12,000 men. His household consumed 13,000 lbs. of meat daily. The works were begun in 936-7 A.C., and lasted many years. 3000 mules, horses, and camels were daily employed, with 10,000 workmen, who were paid from one to three dirhems a-day (about £1). The khalif was so absorbed by the works

that he even missed three Fridays' Zâlâh at the mosque, upon which the theologian Mundhâr threatened him publicly with hell fire. 4300 marble columns were brought from Rome, Narbonne, Tunis, etc. The total cost amounted to 7½ millions of dinahrs (52½ millions sterling), which were defrayed by the third of the emperor's revenue. Many other details concerning this wondrous palace and its two mosques may be found in Al-Makkari's histories—'Hist. of Magreb,' by Ben Adzari, etc. There is here a buried mine of Moorish art, that calls loudly for a Mariette or a Layard. See *Recuerdos, etc., de España*, Cordova, p. 407.

An excursion may be also made, especially in summer or spring, to the *Arriaza*, ½ league from Cordova, on the slopes of the Sierra, and in a charming situation. It was the Rizzefah, a villa erected by Abdu-r-rhâman, but of which nothing now remains. The present edifice and gardens belong to the landlord of Hotel Suizo, who lets it on very moderate terms. An omnibus daily in summer. The country around is woody, and pleasant paseos can be taken. The carob-tree, evergreen oak, variegated cistus, myrtles, and palms grow forest-like. According to Conde, that master in erudite errors, the first palm ever seen in Spain was planted here by Abdu-r-rhâman, who is said to have composed to it the melancholy verses in which he compares his life to that of the tree transplanted from other lands:—

Tu tambien, insigne palma,  
Eres aquí forastera, etc.

Close by are the *Hermitages of Valparaíso*. The *Ermitas* are very picturesquely situated, and enclosed by a low wall. The head hermit, or hermano mayor, has a larger house than the rest. The chapel is indifferent. Monastic and cremital life in Cordova is of great

antiquity, and, it is thought, was introduced by the celebrated Bishop Hosius, who had seen it in Egypt. These wretched hovels, now chiefly inhabited by laziness and ignorance, were once the refuge to which worn-out valour, deluded ambition, and often repentant crime, fled during the middle ages. Around are several lovely rides, through rose-gardens, pine-forests (*Pinus pinea*), chestnuts, and olives. The rossales of Cordova were once the pride of the Moor, and sung by their poets. They cultivated them with great care and ingenuity. Ebn-el-Amam's 'Hadji,' 'Abdu-el-Sair,' and other special treatises, are curious to consult on this matter.

Another ride takes one to the ruins of a hieronymite convent, looking over the Campiña, and lying amid orange-groves, evergreen oaks, and luxuriant olives. These latter are reckoned the best in Andalusia, though some prefer the Sevillanas. Lope de Rueda, in his charming 'entremes,' called 'Las Aceitunas,' praises those of Cordova; and Lope de Vega, in his 'Battle of the Cats,' 'La Gatomaquia,' says, 'Las sabrosas de Cordoba aceitunas.' The coscoja, or scarlet oak (from which the kermes proceeds), the madroños, or strawberry-tree, quejigo, the purple sauge, the straw-coloured gualda, woad blue, splendid nigela, will draw the attention of all botanists and lovers of flowers. Indeed, the mineralogist need not be idle; immense coalfields, copper mines, etc., abound in the Sierra Almagrera, besides very important quarries of porphyry, white and black marbles, etc. Nor will the sportsman lose here his time, for the sierra abounds with game; there are 242 species of birds; the lynx (*Felis pardina*); the melon (or *Herpestes widringtonii*), almost unknown to naturalists; the grifo (*Gipatus barbatus*); the wild boar, deer, chamois, hares, and especially rabbits,

Anglers will not find much to do in the Guadalquivir and affluents, which, nevertheless, produce tencas (tenches), barbos (barbel), and exquisite eels, (anguillas).

About 2 m. N. of the city lie the lead-smelting works of the Linares and Alamillos Company. The visitor is shown over with a permit from the city offices.

#### EXCURSION TO MONTILLA.

Interesting for its wine-cellars, as being the birthplace of El Gran Capitan, Gonsalvo de Córdoba, and for the palace of the Dukes of Medina-Celi. Fourth station on the Malaga line. Fares, 1st cl., 25r. 40c.; 2d cl., 18r. 80c.

*Montilla.*—A decent posada. This small and now unimportant city, pop. 14,654, is picturesquely situated on the two hills of El Castillo and Las Sileras, from which the view is extensive. Its churches are indifferent. In the highest part stood once the most glorious castle in all Andalusia, which was built by the Gran Capitan's father, Pedro Fern. de Córdoba, and demolished by order of Ferdinand the Catholic, to punish its owner, Marqués del Arigo, for having imprisoned within its dungeons Fernan Gomez de Herra. The site is now occupied by some large granaries. This, the Roman Munda Betica, is now a dull, backward town, celebrated only for its exquisite Montilla, a peculiar, most flavoured sort of dry, light sherry, with much body, and which communicates aroma to all the

wines, it is mixed with, and especially sherry. The *amontillado* sherry indicates a class of wine which in flavour somewhat resembles that of Montilla. It is almost ignored elsewhere than here, but must some day rival sherry itself, and there are fortunes to be made here, were speculation and industry to venture establishments. There are several wine-growers, whose bodegas may be visited; among them we shall mention Sr. Alvear, a gentleman of Anglo-Spanish origin. These wines have no other rivals in Spain, save, perhaps, those of *Pago de Rio Frio*, near *Cabra*, 3 leagues from Baena.

*Books of Reference.*—1. 'Corografía de la Provincia y Obispado,' by Casas-Deza. First vol. only published. Córdoba, Nogués y Manté, 1838.

2. 'Breve Tratado de Geografía de la Provincia de Córdoba,' by same; Córdoba, García, 1841. Both excellent works.

3. 'Indicador Cordobes,' etc., written especially for travellers by Las-Casas-Deza; Córdoba, Rodríguez, 1857. Excellent and accurate.

4. 'Resuerdos y Bellezas de España,' by Pedro de Madrazo; 'Guía de Córdoba,' 1875; 'Manualito de Córdoba.'

5. 'Estudio Descriptivo de los Monumentos Árabes de Granada, Sevilla y Córdoba,' con grabados y planos, Rafael Contreras, Madrid, 1883. A careful and valuable work.

#### CORUÑA (LA).

LA CORUÑA (English Corunna) is the capital of the province of the same name; suffragan of Santiago. Population about 42,000. Capitanía-General Galicia.

#### Routes and Conveyances.

1. From Madrid in 30 hours; dis-

tance, 837 kil. Fares, 1st cl., Pes. 82.45; 2d cl., 61.85; 3d cl., 37.10. Only one train per day; one of the most comfortable lines in Spain. Scenery fine. Buffets at Avila, Medina del Campo, Valladolid, Venta de Baños, Leon, Monforte and Lugo.

ROUTE (to Leon, p. 218).—*Orbigo*.—The bridge over the Orbigo was, on the 10th July 1434, the site of the *pas d'armes* called El Paso Honroso, performed by Don Suero de Quiñones, when he challenged and fought during ten days all knights who passed on their way to the grand jubilee at Santiago; and this he did in order to be entitled to remove an iron link which he wore round his neck every Thursday in token of his captivity to the lady of his love. 177 lances were split, seventy-eight knights having accepted the challenge, and, though called a *gentle pass*, one knight was killed and eleven wounded; but Don Suero proved victorious, and the link was removed by heralds amid great pomp and ceremony. His sword is at the Madrid armoury, No. 1917.

The country is flat and most uninteresting, glaring and dusty in summer, and wind-blown in the wintry months.

Astorga (Prov. of Leon).—Bishop's see, 4803 inhab. *Fonda del Norte*.—This very ancient city, the *Asturica Augusta* of Pliny, was an important centre of communication in the time of the Romans, and four *vias* diverged, leading to Braga, Zaragoza, Tarragona, and to Aquitaine, across the Pyrenees. Its walls, of Roman work, were respected by Witiza, an exception which he extended only to Leon and Toledo. They still subsist in all their picturesqueness and strength, linked here and there by massive cubos, and forming a prolonged oblong square, extending from E. to W., and following the level of the ground. On the E. extremity, several Roman sarcophagi are embedded in them. The part played by this city in the annals of Spain is very second-rate. It fell a prey to Moussa's soldiers, was recovered by Alfonso I., rebuilt and peopled again by Ordoño II. with the inhabitants of the Vierzo, then taken by Al-Manassour, etc. Dur-

ing the Peninsular war it offered a heroic resistance first to Loison (1810), and next to Junot, who was obliged to retire, but subsequently entered, a capitulation being offered. Its capabilities of resistance, were, however, scanty, and the surrender excusable. Astorga is the capital of La Maragateria, a district of some four leagues square, situated between the Picos of El Telano and Foncebadon, to S.W. of Astorga, and exclusively peopled by the honest, active, and interesting race of Maragatos (Mauri Capti), who are descendants, it is supposed, from the Moors, whose wide breeches and part of their costume they have preserved. The principal sight here is

*The Cathedral*.—The see of Astorga is as old as 347, when its bishop, Domitian, was present at the Council of Sardes. The cathedral dates 1471, and, owing to several repairs, has been modernised, and presents a medley of Gothic, churrigueresque, and plateresque.

The interior is divided into three naves, the lateral ones being very narrow and lower than the central. It is 58 metres long by 23 wide. The *stalls of the choir* are elaborately carved in imitation of the early period of Gothic; they date 1551, and are the work of Tomas and Roherto. The lower row consists of busts of saints of Old Testament; it is inferior to the upper row, in which admire the male saints on the right, and female saints on the left, according to etiquette, all of the New Testament. Some of the stained glass is good, but not early. The *trascoro* was churriguerised in 1732. The *reja* and *pulpit* are fine, and date 1622, by Lázaro Azcain, of Bilbao. The finest thing here is the *retablo mayor*, the masterpiece of Gaspar de Becerra, 1569, and for which the chapter paid 41,000 ducats. It is of pentagonal shape, each

of the five compartments consisting of three tiers ; the centre of the principal tier is occupied by a tabernacle adorned with figures, and under a canopy supported by two angels ; that of the second represents the Assumption of the Virgin, who is seated on a throne formed by cherubs ; that of the third is her coronation. This grand, simple, and beautiful sculptured poem is crowned with groups representing the Passion. The relievos represent the different episodes of the Virgin's life, and are of the three orders. Observe and admire the execution, draperies, attitudes, and expression ; the grouping and general composition are forcible and classical.

The cloisters were modernised, and not ineffectively, by Gaspar Lopez, end of 18th century ; the sacristy is of 1772.

The remaining churches at Astorga are indifferent. The agimeces and early Gothic of San Francisco may be looked at. On the site of the ruined castle stood once the proud Palacio of the Marqueses de Astorga. The ruins exhibit good specimens of mediæval military architecture. Observe its cubos and buttresses, and the osorio motto,

Do nuevo lugar posieron—  
Moverla jamas podieron ;

with a rope and shield, all very picturesque.

The streets are ill-paved ; all is backward and desolate. The Paseo Nuevo is pretty.

*Bembibre*.—586 inhab., situated on the confluence of the Noceda and Baeza.

*Villafranca del Bierzo*.—This all tourists who intend to make an excursion into the Bierzo will make their head-quarters ; pop. 3800 ; a decent posada (La Nueva).

*Lugo*.—Pop. 21,298 ; capital of province of same name ; bishop's see ; on the Miño. *Fondas*.—Mendez Nufiez,

Espagnol. The best is indifferent. The Lucus Augusti of the Romans, who frequented its sulphur baths on the Miño, and of which some remains can be seen, as well as a dyke. The walls are very interesting, 30 ft. to 40 ft. high, and about 20 ft. thick, flanked by cubos, formerly eighty-five in number. The ramparts are now the paseo, and from them the view is pleasant and extensive. The streets are clean. The Plaza Mayor, with arcades on one side, is the rendezvous of local types—Maragotas and arrieros. The Library del Obispado contains some 7000 volumes, proceeding from suppressed convents. The only interesting edifice here is

*The Cathedral*.—It dates 1129, when it was built by Maestro Raymundo, whose contract with the Chapter is dated that same year. It was finished 1177. The exterior has been modernised, as well as the incongruous towers and cloisters, of which only two lateral doors retain the former style. The interior consists of three naves, well lighted up, with low arches, and a gallery above. The Silleria of 1624 is a good sample of the gallego sculptor, Francisco de Moure. This cathedral shares with San Isidoro of Leon the privilege of having the consecrated host permanently *de manifesto*. The N. doorway is early and interesting ; within a vesica in the tympanum is a figure of Our Lord, and below is, as a pendant, the Last Supper. The high altar is modern and indifferent. Behind is a chapel dedicated to Our Lady of the Large Eyes ! Ecclesiologists may visit the conventual churches of Los Capuchinos and Sto. Domingo ; they are 14th century buildings, and though partly modernised, and the former desecrated, still contain well-preserved details.

The mineral spring is about 10 min. walk from the town. Its temperature

is 36° Cent., and it is most efficacious in nervous complaints, diseases of the skin, etc.

General Moore, in his retreat on Coruña, halted here (Jan. 6, 1809), and gave his worn-out troops some days of rest. Soult, who had been sent in his pursuit, came up soon after, and hesitated to accept the battle presented by the English. Ignorant of the state and numbers of the enemy, the French general adopted a defensive line, and lost time in partial attacks and manoeuvring. On the 9th the British forces retired in good order, and fell back on La Coruña, unmolested by the French, who were for some time unaware of the retreat of an army which they could so easily have annihilated, had they, with their forces and fresh troops, attacked it at once, and boldly.

*Betanzos*.—Prov. of Coruña; 7919 inhab. Near the rivers Mendo and Mandou.

## 2. From Santiago, 2 diligences daily.

### Itinerary.

	Leagues.
Santiago to Siqueiro . . .	2
Leira . . . . .	2½
Coruña . . . . .	5
	—
	9½

## 3. From Ferrol (see at end of *Coruña*, Excursion to Ferrol).

### Steamers.

4. From Bayonne in about 40 hrs.; from Vigo in 16 hrs.; from Gijon in 18 hrs.; from Santander; also from Liverpool, Southampton, Plymouth, London, Havre and Marseilles. For all these and other routes see advertisements in time-bills and papers and wall placards. The coasting vessels are very slow and uncomfortable, while the larger steamers—such as those of the Royal Mail (calling only on their

outward passage), the Anglo-Dominion Company, and the Internationale—are exceedingly uncertain.

## CORUÑA.

*Inns*.—Fonda de Paris, Calle San Andres; Fonda Ferro-Carrilana, Calle Real. Both good. The coaches for Santiago start from the latter.

*Café*.—El Suizo, Calle Real.

*Post Office*.—Plaza Nueva de Maria Pita.

*Telegraph Office*.—Calle Luchana, adjoining the theatre.

*H. B. M. Consul*.—E. H. Walker, Esq.

*United States*.—Señor Carricarte.

*Bankers*.—T. F. Barrie and Co., correspondents for several English banks.

*Casinos*.—Two, both good. Casino Coruñés and the Tertulia de Confianza.

Coruña is the chief seaport of Galicia, and rival of Vigo. Her trade, however, after many fluctuations, shows a decided falling off. The total imports for the year 1887 were of the value of 99,886,169 pesetas; the total exports 9,974,329 pesetas. The number of British trading ships entering the port in 1887 was 249, of a total tonnage of 52,817 tons. The number of Spanish vessels in the foreign trade entering the port was 228, with a tonnage of 278,865 tons, and in the coasting trade 1392, with a tonnage of 218,308 tons. It lies half-way between Capes Ortegal and Finisterre, in a situation most favourable to trade. The bay is spacious and most secure, ships being able to enter it at all times and in all weather. The port itself is defended by the Castillo de San Anton and that of San Diego, and the roadstead by Castillo de Sta. Cruz (eight guns) and battery de la Oza. The climate is delicious, and can be strongly recommended to invalids. The mortality is 1.32. The sea-bathing is first-rate. Living is good and very cheap. Fruit

and excellent fish abound. Indeed, anglers can make this their headquarters, and scour the trout-streams which flow into the bay; the best being the Lamia, Eo, Turia, and Allonesa. A little roughing-it is still necessary inland, but matters have greatly improved in that respect. It must be borne in mind, too, here as in all the north-west, that, with the enhanced means of communication now available, the old uncertain stoppages in out-of-the-way spots may be avoided.

The city is divided into two very different portions—the upper, *alta*, portion and a lower one, *baja*, called Pescaderia, and which, once but a refuge of fishermen, has gradually outstripped the former and older part, and is improving and prosperous. The Calle Real and Calle Espoz y Mina are broad, handsome, and much frequented. La Marina is the evening summer paseo, and a most charming one it is. Englishmen will not fail to visit the Jardín de San Carlos, in the centre of which stands the tomb of General Moore, with the inscription; ‘Joanes Moore. Exercitus Britannici Dux. Prælio occisus A.D. 1809.’ The Paseo de Sta. Margarita commands extensive views on the Bay del Orzan and Torre de Hercules, on the site of a Phœnician pharos, which rises 1 m. N.W. of the town, and was repaired by order of Trajan. The present one has been considerably improved, is 393 ft. high, and can be seen at a distance of 12 m. There is a small theatre (Teatro Nuevo); a large tobacco manufactory, established 1808, which turns out some 898,000 lbs. annually, employs 3000 women, and is worth a visit. The public edifices are most indifferent. The churches are: *Santiago*, in the upper town, of the 11th century; observe the S. door, the apse and pulpit. The *Colegiata*, Gothic (1256), but with a good Byzantine W.

porch, and a lofty tower. Convent of *Sa. Barbara*, a fine basso-relievo of 15th century, over a lateral door. Convent of *San Francisco*, where Philip II. lodged when he came here to embark for England, 1551, and now turned into a presidio; and in the *San Jorge*, an old Jesuit church, some pictures (Annunciation and Purgatory) of Peter Vanderlaken.

*Historical Notice.*—La Coruña, formerly called La Cruña (corona), and Groyne by the English, is said to have been founded by the Phœnicians, and was taken by the Romans, A.D. 693. Here, July 26, 1386, John of Gaunt landed, to claim the crown of Castile in right of his wife, the daughter of Pedro el Cruel. Here, May 1588, the Invincible Armada was refitted. It was composed of 136 ships (59,120 tons), armed with 3165 guns, and manned by 8252 sailors, 2000 volunteers, 2088 galley-slaves, 20,000 veteran troops, and accompanied, besides, by 290 monks, priests, and familiars, sent to convert the English people, and also attend to the spiritual want of the army; but the Drakes, Frobiashers, and Hawkinses made great havoc among the Spaniards, and completed the work of destruction which the elements had begun. No doubt can be entertained but that this expedition was, and may be again, a great lesson to England, for had not the Spaniards lost time in waiting for the Duke of Parma's flotilla, the invading army would have landed undisturbed on the 7th August, and, under the most favourable circumstances of sea and weather, would have marched on to London, and easily have destroyed the capital of the hated ‘Inglesa;’ for the so-often-repeated ‘Bellona-like’ appearance of the Queen, her address to the troops, etc., was not till eleven days afterwards, and on the 5th no army, not even the body-guard of the Queen, had

been assembled; and Leicester, with only 4000 men to oppose to 20,000, was but just commencing his entrenched camp at Tilbury. Philip II., on learning the fate of that expedition, which had been framed with so much care and at so great an expense, betrayed as little concern as he did again when the victory of Lepanto was announced to him at the Escorial. Both events were but the will of God, and on both occasions of joy and sorrow his great Christian soul checked his pride, and made them weigh equally before God.

La Coruña fell a prey to Drake and Norris, April 20, 1589; and here again was fought the battle of La Coruña, Jan. 16, 1809, between Sir John Moore, at the head of 14,300 men, and Soult, who commanded 20,000. The British infantry occupied the inferior range of the Elvira hills. The right, formed by Baird's division, approached the enemy, while the centre and left were of necessity withheld in such a manner that the French battery on the rocks raked the whole of the line. General Hope's division, crossing the main road, prolonged the line of the right's wing. The reserve was drawn up near Airis, in the rear of the centre. General Fraser's division remained on the heights immediately before the gates of the city. The action was hard. General Baird defeated Foy at Elvira, and Paget repulsed La Houssaye; and had General Fraser's division been brought into action towards night, and when the French were already falling back in confusion, they would have been most signally defeated; but Sir John Moore was wounded, and so was General Baird; and Sir John Hope, who now commanded the forces, pursued the original plan of embarking during the night, which operation took place in the most admirable order, so that when the French approached the town, which the

inhabitants faithfully maintained for some hours, the English, to their surprise, were seen sailing lustily on the main. The English lost about 800 men, and the French some 3000. This battle and retreat have been the cause of much and often angry controversy. Setting aside the opinions of the highest English military authorities, all favourable to Moore, we shall only quote what his opponent, Marshal Soult, has said of him, 'Ses dispositions furent toujours les plus convenables aux circonstances, et en profitant habilement des avantages que les localités pouvaient lui fournir pour seconder sa valeur, il m'opposa partout la résistance la plus énergique et la mieux calculée; c'est ainsi qu'il trouva une mort glorieuse devant La Corogne au milieu d'un combat qui doit honorer son souvenir.'

Whilst being carried to his lodgings, the gallant wounded soldier used to ask at intervals if the French were beaten, and being told they were, he expressed a great satisfaction.

'His countenance continued firm, and his thoughts clear; once only, when he spoke of his mother, he became agitated.' His last words were, 'I hope the people of England will be satisfied. I hope my country will to-day do me justice.' 'The battle was scarcely ended when his corpse, wrapped in a military cloak, was interred by the officers of his staff in the citadel of Coruña.'—Napier's *History of the Peninsular War*, vol. i.

*Excursion to El Ferrol.*—A. By land, 33 m. Rail as far as Betanzos. A charming ride, amid orange groves, through Puente de Euma, on the left bank of the Euma, with a fine bridge. Cape Prior is seen in the distance on the left, standing N.W. of Ferrol and next Cape Priorino, which form the entrance to the port. Follow up the beach to the city.



B. By sea. A steamer leaves twice a day; the passage is  $1\frac{1}{2}$  hr.

*Ferrol*.—Pop. about 26,000. (Prov. of Coruña.) Cadiz, Cartagena, and Ferrol are the three great naval departments into which Spain is divided, which are themselves subdivided into eleven *tercios*, then provincias, and lastly, *distritos marítimos*. The present departamento comprises all the ports and arsenals of northern Spain.

*Inn*: Fonda Suiza, Calle Real. El Ferrol, the name of which is derived from *el farol*, the lighthouse, was a mere fishing village before 1752, when its excellent port and situation drew the attention of Government. Very extensive dockyards (*darsenas*) were built, which exceed forty acres in extent. The town itself is divided into three parts—the *old*, the *new*, and the *esteiro*. It is strongly fortified, and considered impregnable; notwithstanding which, it ought and would have been taken in August 1800, by Admiral Warren and General Pulteney, had they not lost time and good weather in obtaining possession of minor and unimportant points, such as Graña and Fort San Felipe. It was taken by Soult in 1809, after six days' blockade; and the same year Hotham took possession of it with a mere handful of men. The town is slowly improving, but would do so much more rapidly if the Government made it a trading port, and not exclusively military.

The dockyards are also gradually recovering from their former desolation and absence of *material*, and the most recent improvements introduced in ship-building by England and France are being adopted with intelligence and activity.

Admittance to visit the *darsenas*, *astilleros*, etc., is to be easily obtained on application to the authorities. They are entered at Puerta del Parque, leaving to the right the Salas de las Armas. The dockyard is divided into a smaller outward and a larger inward portion. Behind are the dwellings of the operatives, and in the N. angle are the foundries, rope-walks, and magazines. Visit the *gradas de construccion* or ship-slips, the *esteiro*, the timber depôts of Carranza, Carragon, etc.

There is a pretty Alameda and Fuente del Dique (water here is delicious), a well-proportioned church of San Julian, and some well-conducted naval establishments, such as the Hospital, Barracks, de Guardas Marinas, etc.

*Books of Reference*.—1. 'Historia y descripcion de la C. de la Coruña,' by Vedia and Goossens; Coruña, Puga, 1845. Very well written, and abounding in curious and useful information.

2. *Ferrol*.—'Historia y Descripcion'; Arostegui.

3. The novels of Doña E. Pardo de Bazan; also the 'Cancionero Gallego,' by Perez Ballesteros, in the Biblioteca de Tradiciones Populares.

## ESCORIAL.

Prov. of Madrid, diocese of Toledo, pop. 1726, including both villages.

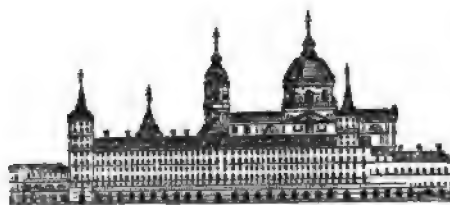
*Route and Conv.*—It will be advisable to visit the Escorial whilst at Madrid. There are six trains a day, two in the morning, four in the afternoon, besides extra ones on holidays;

distance, 51 kil.; fares, 1st cl., 23r. 60c.; 2d cl., 11r. Time,  $1\frac{1}{2}$  hr.

Omnibuses are found in attendance at the station, which convey travellers to the village of Escorial in 20 min. for 2r. a head, and 2r. large trunks, 1r. smaller, and  $\frac{1}{2}$ r. for hat-boxes, etc.

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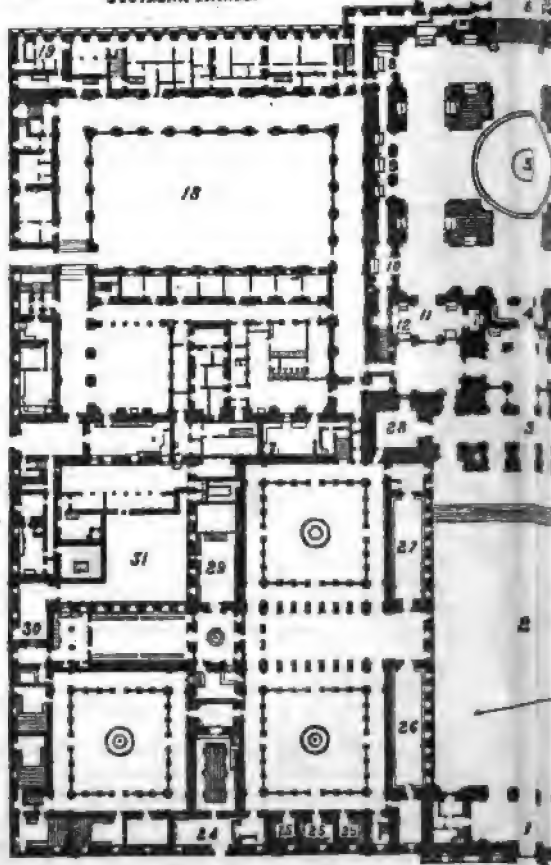
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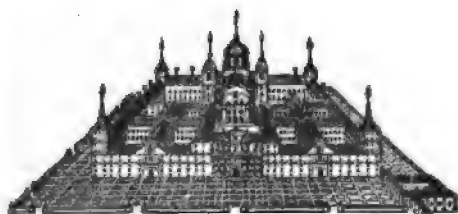
SOUTHERN FACADE.

# CHURCH.

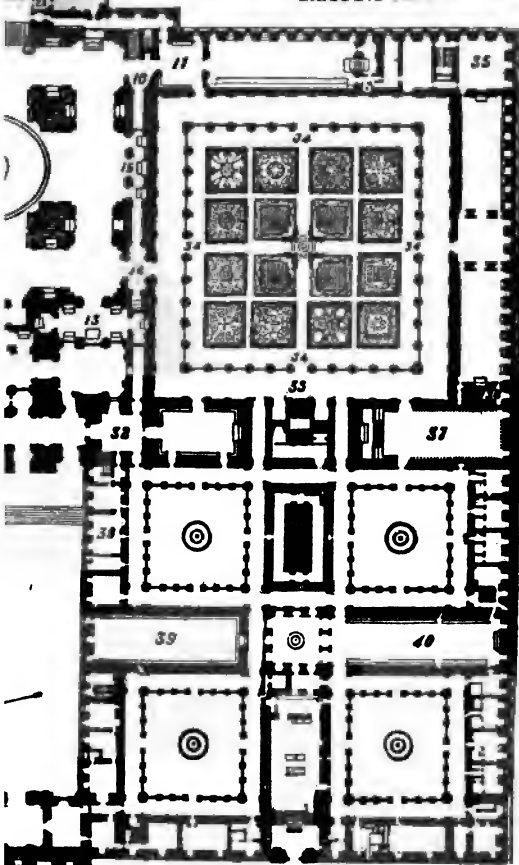
1. Principal entrance and portico.
2. Court of the kings (*Patio de los reyes*).
3. Vestibule of the church.
4. Choir of the seminarists.
5. Centre of the church and projection of the dome.
6. Greater chapel.
7. High altar.
8. Chapel of St John.
9. Chapel of St Michael.
10. Chapel of St Maurice.
11. Chapel of the Rosary.
12. Tomb of Louisa Carlota.
13. Chapel of the *Patrocinio*.
14. Chapel of the *Cristo de la buena muerte*.
15. Chapel of the Eleven Thousand Virgins.
16. Former Chapel of the *Patrocinio*.
17. Sacristy.



PLAN OF THE



**BIRD'S EYE VIEW.**



**PALACE.**

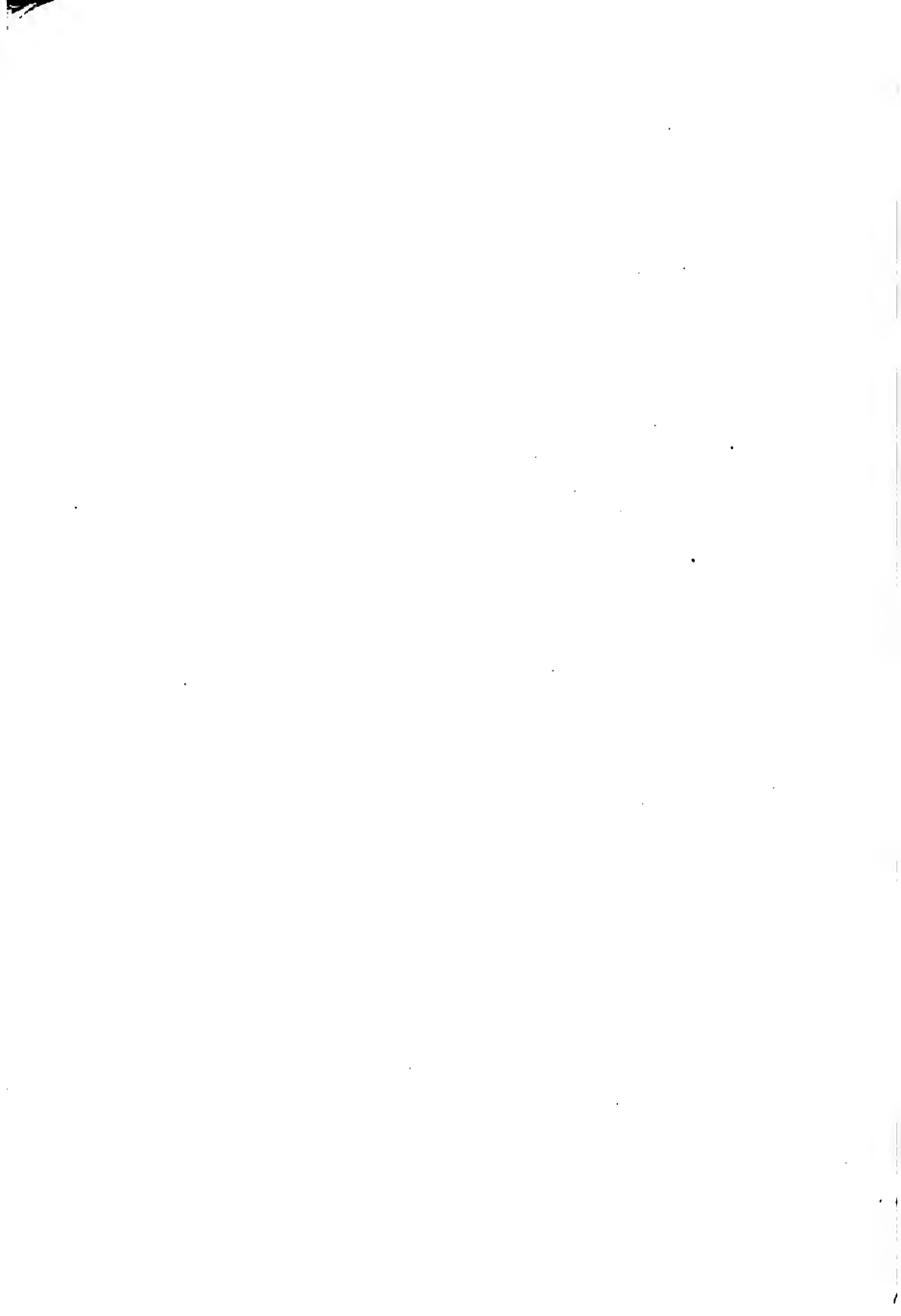
- 18. Principal court of the palace.
- 19. Ladies' tower.
- 20. Court of the masks.
- 21. Apartments of the royal children.
- 22. Royal oratory.
- 23. Oratory where Philip II. died.

**SEMINARY.**

- 24. Entrance to seminary.
- 25. Classrooms.
- 26. Old philosophical hall.
- 27. Old theological hall.
- 28. Chamber of secrets.
- 29. Old refectory.
- 30. Entrance to the college.
- 31. College yard.

**CONVENT**

- 32. Clock tower.
- 33. Principal cloister.
- 34. Court of the evangelists.
- 35. Prior's cell.
- 36. Archives.
- 37. Old church.
- 38. Visitors' hall.
- 39. Manuscript library.
- 40. Convent refectory.



**Inns.**—There has been a great change for the better in this respect. *La Miranda* is a really good hotel. *La Rosa* fair. Every attention. Charges moderate. Good café and *cercle* at the *Miranda*.

A cicerone is no longer a necessary evil, as each portion of the building is shown by an intelligent official.

*N.B.*—*The Pantheon is at present (1889) closed for alteration and repairs. Inquiry should be made.*

One day will hardly suffice to allow more than a hurried view, although many devote only that time to it.

The hours for visiting the different portions of the Escorial are—*Church and Pantheon*—Open from 10 A.M. to 12 P.M., and from 2 P.M. to 4 P.M.; *Palace* shown about 1 P.M. The usual order is, *Church and Pantheon, Palace and Casita*.

**General Description.**—There are two small villages close to each other which bear the name of *El Escorial*, derived from the scoræ of iron, vestiges from former iron-mines. They are distinguished by *Escorial de Abajo* and that of *Arriba*, which latter comprises several miserable granite-built houses and half-ruined edifices, used in other times as cavalry-barracks, etc. The *Escorial* is a *sitio real*, or royal residence, and is called from that, and from the *Palace and Monastery*, '*San Lorenzo el Real*.' There is still a season or *temporada* during the summer months, and were there better hotels and some comforts, its *piñares* and chestnut woods would be a great resource to the parched-up *Madrileños*; and if the archives of the kingdom could be removed hither from out-of-the-way *Simancas*, many advantages would be gained by travelers, *nacionales*, the villagers themselves, and not a little for the edifices, which are sadly neglected.

The *Sights* are, the *Monastery*,

comprising the *Church, Pantheon, Library, and the Palace*; the *Casita del Principe*; the more indifferent *Silla de Felipe II.*, *La Fresneda*, etc.

**Monastery.**—This stupendous edifice—a mountain of granite shaped into a palace, a church, and a convent, the leviathan of architecture—is reckoned by Spaniards as the eighth marvel of the world. It nevertheless belongs to that class of the oppressive sublime and gigantic, which, whether in nature or art, awes or strikes at first, and then very soon only causes ennui. To understand the *Escorial* it is necessary to have studied deeply and most impartially the character and genius of its founder; for this is not a monument which is the expression of an age or a people, but bears the stamp of a man of a special train of thought and feeling. Philip II. must be judged not in the light of the 19th, but in that of the 16th century. There is no doubt that the *Escorial* existed already, ideally, in the mind of his grandmother, *Crazy Jane*, whose morbid devotion verged on insanity, and in *Charles V.*'s early and constant desire to retire into seclusion, and his death in a convent. Spain must be in a manner explained by the East, and never by the North, as it too often is. And thus, after the fashion of the Eastern sultans, the Spanish kings have always sought the seclusion of their palaces, which their piety and the burden of sovereignty turned into convents. The *Monastery of the Escorial* is the expression of Philip's character, never perfectly understood by historians. Suffice it, for the present, to observe that as he was the proudest among kings, and the most devout amongst monks, it was not all his fault if he built convents that look like palaces, and palaces that were also convents. The *Escorial* was built in compliance with the desire

often expressed by Charles V. to Philip, to have a burial-house for him and his descendants, and as a solemn act of gratitude to his patron saint, St. Lawrence, to whose protection he ascribed the victory of San Quintin, which happened on that saint's very day (Aug. 10, 1557). It was not a panic-inspired vow, as has so often been repeated, made during the action, nor was there any church of St. Laurent destroyed during the action. The battle was won by Philibert of Savoy, and Philip II. arrived only four days after the victory. The founder's 'Carta de Dotacion,' in Cabrera's 'Vida de Felipe II.,' written and signed by Philip, contains all his reasons for founding the Escorial. It runs thus :—

'In acknowledgement of the many and great blessings which it has pleased God to heap on us and continue to us daily, and, inasmuch as He has been pleased to direct and guide our deeds and acts to his Holy service, and in maintenance and defence of His holy faith and religion, and of justice and peace within our realms; considering, likewise, what the emperor and king, my lord and father, in a codicil which he lately made, committed to our care, and charged us with, respecting his tomb, the spot and place where his body and that of the empress and queen, my lady and mother, should be placed; it being just and meet that their bodies should be most duly honoured with a befitting burial-ground, and that for their souls be said continually, masses, prayers, anniversaries, and other holy records, and because we have, besides, determined that whenever it may please God to take us away to Him, our body should rest in the same place and spot near theirs . . . for all these reasons we found and erect the Monastery of St. Lorenzo el Real, near the town of El Escorial, in the

diocese and archbishopric of Toledo, the which we dedicate in the name of the Blessed St. Lawrence, on account of the special devotion which, as we have said, we pray to this glorious saint, and in memory of the favour and victories which on his day we received from God. Moreover, we found it for the order of St. Jerome, on account of our special affection and respect for this order, and that which was also bestowed upon it by the emperor and king, my father.'

For two years he was looking for some spot, in the vicinity of Madrid, which might be favourable to his purpose, and at last fixed on the wild, rocky, and secluded pine-clad slopes of the Guadarrama—the very frame for such a picture. Juan Bautista de Toledo was called from Naples, and entrusted with the design. The first stone was laid on April 23, 1565, and on August 20 the church was begun. The real designer was Philip himself, who was a man of great and pure taste, an enlightened and generous patron of artists. He used to come frequently from Madrid to watch the progress of his creation from the summit of a hill close by, and suggested changes, and advised different details. The erection of this, the largest and first great edifice in Spain into which the Græco-Roman element was cast, constituted an important epoch in the history of Spanish art. Its characteristics are: vast proportions, admirable harmony and unity of design, simplicity, massiveness, grandeur. Whatever defects or qualities are noticeable must be ascribed to Philip, who influenced the architect's decision; but it must never be forgotten what its object was, the means employed to attain it, and the general effect attending the execution. In 1567 Toledo died, and his first ayudante, Juan de Herrera, succeeded him. This other great man made

several happy alterations, but, on the whole, followed the original designs. He was ably aided by Fray Antonio de Villacastin, and the building rapidly advancing, was completed 13th Sept. 1584, twenty-one years after it had been begun, and at the then enormous cost of about £660,000.

The edifice itself—that is, without the offices, etc.—is a rectangular parallelogram, of 744 ft. (Span.) long, N. to S., and 580 ft. E. to W. The square covers 3002 ft., and a surface ground of 500,000 ft. It is of the Doric order, and made entirely of Berroqueña stone and of granite, of which there are quarries in the vicinity. The distribution is thus :—The quadrangles were divided into three parts from E. to W. ; that in the middle formed the church, portico, and principal entrance ; that towards the S. was made into five cloisters ; the part to the N. was divided into two portions, one allotted to the habitation of ladies and gentlemen of the household, and the other to the convent and offices. On the E. side Toledo drew forth and out from the line another square for the palace, which also comprised the high chapel of the church, so that tribunes should be made into it from the royal apartments. Thus the colossal edifice was divided ; from its angles and centre spring eight towers, about 200 ft. high, and it is crowned by the cupola or cimborio of the church.

The façades are majestic, but somewhat, as a French author says, ‘of an awful simplicity.’ The western one is the finest, 60 ft. high and 740 ft. long. It has two towers at the angles, and three noble entrances. The eastern façade has nothing to characterise it except the back of the high church and its front. The S. façade is the most denuded, and looks not a little like a huge poor-house or barracks ; and bar-

racks they were, indeed, for 800 Jeronimites, a portion of the vast army of monks, the sturdy soldiers of the faith, who fought and won the battle of the mind against barbarism, and handed down the knowledge and the practice of Christianity. The N. side has three spacious entrances, leading to the Colegio and Palace. Everything in the edifice is on a colossal scale. Suffice it to state that there are 16 courts, 40 altars, 1111 windows outside, 1562 inside ; 1200 doors, 15 cloisters, 86 staircases, 3000 ft. of fresco-painting, 89 fountains, and about 32 leagues of surface to walk upon. It is an error to suppose that the strong-minded architects ever intended to represent in its general shape a reversed gridiron, the instrument of St. Lorenzo’s martyrdom—it is purely imaginative. The roofs are covered with slates and lead.

*Principal Entrance* is the W. one. Over the portico are the libraries. Enter now the

*Patio de los Reyes*.—Is 230 ft. long by 136 ft. wide—so called from six colossal statues representing the six kings of the house of David ; indifferently executed by Monegro in granite, with portions in white marble and crowns and insignia in gilt bronze. That of the tutelar saint, placed over the portal, is also by the same.

The Church (*Templo*) was begun in 1563 and finished in 1586. It is considered the masterpiece of Herrera, and the triumph of the Græco-Roman applied to Christian temples. It is 320 ft. long, 230 ft. wide, and 320 ft. high to the top of the cupola. It is all granite and of the Doric style ; the greatest simplicity prevails, and majesty, height, and vast proportions are its characteristics. The form is a square basilica, assuming the shape of a Greek cross. The roof rests on four



very massive square piers, which correspond to eight others placed in the walls. Over all these run twenty-four arches, forming six naves, so combined that three naves are seen from every part of the temple. The two principal naves form the Greek cross, and are 53 ft. wide and 113 ft. high.

*The Chapels and Altars.*—The first on the left, called *De los Doctores*, has five altars with pictures of saints by Alonso Sanchez Coello and two by Luis de Carbajal. The tomb and statue of the Infanta Doña Carlota are indifferent. In that of *El Patrocinio* are also several pictures of female saints by the same painters. See, besides, several others by Pelegrino Tibaldi, and by Luca Cangiagi, and Luis de Carbajal, who followed El Mudo's manner. Notice especially all those by this latter (Juan Fernandez Navarette), who is to be sought for here; admire his St. Philip and Santiago, St. Barnabas and St. Mathias on the last pier, Santiago and St. Andrew (signed and dated 1577), SS. Simon and Judas, SS. Bartholomew and Thomas, etc., all very fine, richly-coloured Titian-like, and powerfully rendered. The others are by Zuecharo, Gomez, and Sanchez Coello, who painted the following:—SS. Paula and Mónica, SS. Catherine and Inés, SS. Ambrosio and Gregorio, SS. Basilio and Atanasio, Geronimo and Augustin, the former as a cardinal and the latter as a bishop, looking attentively at a child who is filling a hole in the sands with water issuing from a shell (signed and dated 1580); SS. Paul and Anthony in the Wilderness fed by a crow (signed and dated 1582); SS. Lorenzo and Esteban, and dressed as deacons (signed and dated 1580); St. Vincent and St. George, etc.

Observe here the small chapel on the gospel side of the high altar where lies the late Queen Mercedes. Also the gold

cross presented by the British residents in Madrid. The pulpits, which replaced the portable one originally used, were the gift of Ferdinand VII.; they are made of alabaster and the richest marbles, ornamented with mezzo-relievo medallions, pillarets, etc., in gilt bronze. They are sadly out of keeping with the other sober, quiet, simple portions of the church, and are of no artistic value in themselves, though exhibiting glorious specimens of the Spanish marbles.

*The Organs.*—There are two—one upon either side of the nave. Originally the work of the Flemish builder Maese Gil, they are said to have been some time very good. Now, however, they are hopelessly out of repair—in fact can no longer be used.

The *vaulted roof*, or *boveda*, was originally stuccoed white and dotted with blue stars. In the reign of Charles II. its compartments were painted *al fresco* by Giordano, happily surnamed *Luca Fa Presto*, who is said to have finished all his work in the Escorial in seven months. There are eight compositions, representing subjects from Holy Writ and allegorical. The composition is good, the execution hurried, yet faithful, and the colouring very fine, though somewhat tarnished by damp.

The *High Chapel* is 70 ft. wide by 50 ft. long, and comprises the high altar and oratorios. In the centre rises a flight of red-stained steps, steeper than was intended, but to afford space for a cupola under it for the pantheon, and that in this manner the wish of Philip might be accomplished, that mass should be daily said over the bodies of the kings. The altar is made of precious marbles and inlaid jasper, covered with a jasper stone of one whole piece. It stands isolated. At the sides are doors with jasper jambs, etc., and beautifully inlaid mahogany, which lead to the *sagrario*. On the back of the altar is

the consecration stone of the church, which act was performed by Clement VIII.'s nuncio. The *retablo* is glorious, and the pictures deserve close inspection, however difficult it be on account of the bad light and dark wood and jaspers. It is 93 ft. high and 94 ft. wide, of the four orders, and composed of red granite, precious jaspers, and gilt bronze. It is the masterpiece of the Milanese Giacomo Trezzo, who here employed to perfection and great effect all the orders of classic architecture except the Tuscan. The tabernaculo was designed by Herrera and executed by Trezzo, who finished it in seven years. The pictures, of no great merit, are by Pellegrino Tibaldi (subjects, Nativity, Adoration, Martyrdom of St. Lorenzo), and the rest by Zuccharo. The 'Scourging' is the best work of Zuccharo's at the Escorial, and not as dry, cold, and raw as his paintings always are. The statues are by Leon Leoni and his son Pompeo, 1688. The altar cost about £40,000.

*Sagrario*.—There are some indifferent frescoes by Tibaldi, and some very rich Spanish marbles and jaspers. The *sagrario* constitutes the coulisses of the religious spectacle on great festivals offered to devout and sensual piety; and here from behind these screens, walls, and curtains, the sacristanes, those able scene-shifters, prepare the lights, incensories, place and remove the vases, and alternately draw, diminish, or change the curtains and many-coloured veils, placed before the window and calculated to mitigate or graduate the light, according to the nature of the festival.

The *relicario* is one of the richest in Spain: much of the valuable matter, gold vases, ornaments, precious stones, etc., were carried away by General Houssaye and his troops; they took the flesh and left the bones. However, these constitute the real value, and are gold

and caviare to the vulgar. Amongst other *butin de guerre* was a statue called *La Matrona* or *La Mesina*, given by the inhabitants of Messina to Philip III., weighing 220 lbs. silver, which held in her right hand a golden custodia weighing 26 lbs., besides a heavy crown with rubies and other precious stones, and, moreover, forty-seven of the richest vases. There are now about 7421 relics, amongst which are ten whole bodies, 144 heads, 306 whole arms and legs, etc. See the fine *Arca del Monumento*, which formerly possessed twenty-six invaluable Greek cameos, one of the real bars of San Lorenzo's gridiron, the femur of this saint with portions of his flesh roasted and broiled (*tostado y asado*), and one of his feet with a bit of coal between the toes, etc.

*Oratorios and Entierros Reales*.—On each side of the altar are placed the oratorios, low chambers or tribunals of dark marble for the use of royal persons when they come to hear mass. That on the left was used by Philip II., and in a small and narrow room close to it he expired. Above, and about 12 ft. high, are placed the bronze gilt and painted effigies of the kings, all kneeling. On the right of the altar are five statues. The first is that of Charles V., kneeling on a cushion, and close to him are, to the right, the Empress Isabella, mother of Philip II.; behind, his daughter the Empress Maria, and his sisters Eleonora and Maria. On the left of the altar are the statues of Philip II.; on his right is his fourth wife, Anna, mother of Philip III.; behind, his third wife, Isabella; on the right of latter his first wife, Doña Maria of Portugal, mother of Don Carlos, and behind her is this prince, immortalised by Schiller, but who was, historically speaking, a poor imbecile much taken care of by his father. These statues are portraits, and very remarkable for the execution, likenesses, and

details of embroidery ; observe also the plumage of the eagles, etc. They were all the work of Pompeo Leoni, who was paid for them about £15,000. The Latin inscriptions are by Arias Montano.

*Ante Sacristia*.—Indifferent ceiling, finely painted by Granello and Fabricio. The pictures are mostly copies from the Italian schools—a Sibyl, the Prophet Isaiah, a Virgin and Child, etc. There are, however, one or two paintings worth looking at :—a San Juan Crisóstomo, by the Toledan Carvajal ; a San Juan de Dios, sketch or duplicate by Giordano ; an Adoration by the same ; and a San Gerónimo ascribed to Ribera. Below the pictures are some tables setting forth the manifold advantages, in the shape of indulgences, to be gained by visiting the church in an orthodox spirit.

From this anteroom we pass into the *Sacristia*, a fine room 108 feet long and 32 feet wide. Note the arabesques of the frescoed ceiling, by Granello and Fabricio. Twenty-six of the finest paintings formerly here were removed to the Picture Gallery of Madrid, and some others have been put in the Salas Capitulares. The best of those remaining are the following :—

63. St. Francis of Assisi, by Domenichino, El Greco.

64. St. Peter of Alcántara, by Zurbaran.

65. St. Francis of Assisi in the desert, by Zurbaran.

66. St. Paul, by Zurbaran.

71. A copy of Raphael's Transfiguration.

76. St. Peter in Gaol, said to be a replica by Ribera. 77. The two St. Johns, ascribed to Grecco, are of his early style.

81. Jesus bearing the Cross, ascribed to Guido Reni.

83. St. Gerome, ascribed to Ribera.

85. Descent from the Cross, by Veronese.

86. A Mystical Subject, by Tintoretto.

88. Crucifixion, by Titian.

89. Mystical Subject, by Veronese.

90. St. Eugenio, Archbishop of Toledo, by El Grecco.

92. San Onofre, by Ribera ; signed.

93. Magdalen Penitent, Tintoretto.

98. St. John in the Desert, Titian.

101. Virgin and St. Joseph Watching the Child asleep, Veronese.

103. Burial of Christ, Ribera.

The No. 84 is called *La Santa Forma*, placed at the S. end of the room. On the altar is kept the wafer which bled miraculously at Gorcum (Holland) in 1525, when it was trodden under foot by Zuinglian partisans. It was taken up, and after being some time at Prague and Vienna, was sent to Philip II. by the Emperor Rudolph II. in 1592. The large painting was first sketched by Rizzi, and at his death taken up and modified by Claudio Coello, who, after seven years' labour, made it his masterpiece. The subject is the procession and ceremony which took place in this very sacristia in the presence of Charles II. All the heads are portraits ; the prior's, holding the custodia, is Santos, one of the earliest and best historians of the Escorial. Behind Charles are the Duke of Medinaceli, his prime minister, the Duke of Pastrana, etc. It is a very fine picture, full of expressive vigour, excellent perspective, and forms a page of history worth volumes. It has been touched up in 1846, and well copied by Lopez for the Madrid Picture Gallery (No. 773). There are some fine ternos and other church stuffs, beautifully embroidered, and exhibiting pictures from Holy Writ embroidered in silk. Spain was always celebrated for this kind of embroidery, and the *bordaderas en oro* of this day continue the good traditions of that art, which originated in Ciudad Rodrigo. Many of the vest-

ments, etc., in the Escorial were embroidered after designs by Elmudo, Tibaldi, etc. There is one valued by Sigüenza at £45,000.

The *Camarin* was erected in 1692 by Olmo and Ricci, or Rizzi. There is a glorious collection here of precious marbles, unrivalled anywhere else. There is a custodia containing above 10,000 precious stones, and which cost £5000; it is a present of Queen Isabella and the King Consort, made to the monastery in 1856.

In the *Capitulario* is a fine old folio, written by the monk Martin de Palencia, and containing eighteen fine miniatures by Andrés de Leon, Salazar, and other great miniaturists of the time.

*The Choir.*—Visit first the *ante-coros* placed on the sides of the choir. The statue of San Lorenzo is an indifferent Roman statue sent from Rome, and *accommoded* to represent the Christian hero; the four lunetos or divisions are painted by Giordano. In the other ante-coro is a St. Peter and St. Andrew, by El Mudo, and fresco ceilings, also by Giordano. Close to this the *Libreria del Coro*, where are kept the colossal choral books, some of them being two yards wide; each leaf was made out of the skin of a calf. The Psalms of Maitines are by Cristobal Ramirez and others. The style of letter or writing is that called *peones* by the Spanish monkish caligraphers, all very able hands, and the books date from the foundation of the Escorial. They were magnificently illuminated by Andrés de Leon and his pupils, Julian de Fuente-el-Saz and Ambrosio de Salazar. See especially, and as specimens, the three *Pasionarios* and *Oficio* of the Apostle Santiago by Fuente-el-Saz, and the Beginning of the Mass on the Day of St. Simon and St. Judas, by Salazar. Though many are wanting, and others

are torn, there are still fine specimens of monkish bookbinding by the Parisians and Pedro del Bosque. No. 128, A Christ Crucified, by Navarrete, of little value, and a curious diptych by Bosch, representing the Delights of this World and Punishment of the Wicked. The choir is placed at the entrance of the church, and continues the central nave, and though 80 ft. above the pavement, is still low enough to allow spectators to follow the mass with ease. It is large and brightly lighted; there are two series or rows of stalls, both belonging to the Corinthian order, and designed by Herrera himself, and made out of ebony, cedar, box, and other choice sorts of wood; they are simple and unadorned, but very elegant and well carved, especially the prior's stall. To the S., and close to a small concealed door, is the stall which was used by Philip II.; and here he was kneeling, absorbed in fervent prayer, when through that small door a messenger glided in bearing the news of the victory of Lepanto; but, as when he received the tidings of the destruction of the Armada, his countenance remained impassible, and he resumed his interrupted prayers. The lateral frescoes by Romulus Cincinato, represent subjects from life of the tutelar and of St. Gerome, founder of the order, to whose care the monastery was entrusted by Philip, as they were in great favour with him, and had been so also with Charles V. at Yuste. The other frescoes are by Luqueto; and the ceiling is also by him, and represents the Bliss of Heaven; in a corner is the portrait of Father Villacastin, one of the Escorial architects, and behind it the painter introduced his own; upon observing which, Sigüenza said that he was glad to see that the artist (whose way of living was not very orthodox) had placed himself in Paradise

beforehand, for he was much afraid that he was in so great a hurry to make money that this could never become a reality. The crystal chandelier, though much ill-treated by the French, is a fine specimen, made at Milan, and given by Charles II.

The *facistol* (lectern) is a present from Charles II. The eagle, with spread wings, forming it, carries in its beak the gridiron, emblematic of the tutelar's martyrdom. It is classical in style, but indifferent in execution. The gem of this choir is the beautiful Carrara marble crucifix. It was made by Cellini, and is signed 'Benvenutus Zelinus Civis Florentinus faciebat, 1562.' The great Florentine carved it for his lord and master, the Duke of Tuscany, who gave it to Philip II. The artist prized it much, and in his autobiography he says:—'Although I have made several marble statues, I shall only mention one, from its being of a kind most difficult for art to render—that is dead bodies; I speak of the image of Our Lord Crucified, for which I studied a great deal, working upon it with the diligence and love that so precious a *simulacre* deserves, and also because I knew myself to be the first who ever executed crucifixes in marble.'

*Pantheon.*—Descend a few steps, which are, as well as the walls, of precious marbles. On the second landing the door to right leads to sacristia of the Pantheon, and that on left to Pantheon de los Infantes. Philip II. built a plain vault, but Philip III. and Philip IV., who did not inherit the ideas of simplicity of their sire, built these theatrical show-rooms—this almost ironical gilding of bones, and most pagan-like series of urns. There is the icy blast of death that chills one's very bones, sombre darkness, something oppressive and repulsive

amid these shining marbles and gilt bronze; nothing of the feelings that fill the soul and mind in the presence of the truly Christian, yet regal and beautiful tombs in mediæval cathedrals, with their sculptured effigies praying or asleep.

This pantheon (the very name is pagan) was completed in 1654. Over the portal is the history of its erection, 'Locus sacer mortalibus exuviis,' etc. At the sides are Roman statues, allegorical. One is Nature, and the other represents Hope, with the words, 'Natura occidit,' 'Exaltat Spes.' The Pantheon itself is some 46 ft. diameter, and 38 ft. high. The cupola is low, owing to its being placed just under the steps leading to the high altar. It is of the Composite order, after designs by Marquis Crescenci. It is entirely made of marbles from Tortosa and Biscay, and jasper from Toledo, etc. The altar is also made of the same material, heightened here and there, as elsewhere too, by gilt bronze ornaments, and an indifferent basso-relievo, representing the Burial of Christ, by two Hieronymite monks.

All round the octagonal chamber are placed in rows, within niches, twenty-six marble urns, identically sized, and not unlike an anatomical collection. The kings are placed on the right of altar, and queens on left, and none save kings and mothers of kings are buried here, all according to etiquette and strict classification, worthy of any French bureau. There are wanting Philip V., Ferdinand VI., and their queens, who are buried at La Granja and Madrid. Upon one of the urns Maria Louisa, wife of Philip, wrote her own name with scissors. When Queen Isabella comes to the Escorial, she makes it a point to hear midnight masses in the Pantheon; it is also what Ferdinand VII. liked to do, as well as his mother.

In the Infantes Pantheon, disgustingly called 'El Pudridero,' *pudren*, are placed in most familiar confusion the bones of all the Princes and Queens of Spain whose sons did not reign—except the late Queen Mercedes. Here lie Isabelle de Valois and Maria of Portugal, close to the ill-fated Don Carlos, son of Philip; the son of Charles V., Don Juan of Austria, who entreated to be buried here, 'as the fittest reward for his services' (his body was brought from Namur, May 1579); Louis XIV.'s natural son, the Duc de Vendôme, etc. We understand there is some talk of reforming this portion of the Pantheon.

**The Convent.**—Enter from the vestibule of church into Sala de Secretos, so called, because even whispers may be heard from any angle, owing to the form of the ceiling. *Claustro Principal Bajo.*—All of granite, except the marble pavement; its style Doric. This lower cloister is a square of 212 ft. each side. The frescoes with the subjects from life of Christ are by Tibaldi, or after his designs, but executed by other artists. The E. side is all by him, but none deserve attention, and they have, moreover, been wretchedly restored by Poleró, Marin, Argandolla, & Co.

*Patio de los Evangelistas.*—166 ft. each side of the square, and 60 ft. high. There are some indifferent statues of the Apostles, by Monegro.

*The Sala de Capítulos, or Chapter-house.*—Three rooms, an antechamber and the Salas *Vicarial* and *Prioral*. In the antechamber are no paintings worthy of note, but in the other two rooms are collected some of the finest pictures yet left in the Escorial. Note especially:—In the *Sala Vicarial*,

68. Jacob watching Laban's Flocks, Ribera.

72. Christ Washing the Apostles'

Feet, Tintoretto. This picture was painted for the Church of Santa Marcella, at Venice, and belonged to Charles I. of England, at whose sale Philip IV.'s ambassador, Cárdenas, purchased it for £250.

337. The Satyr Marsyas, Giordano. Very fine.

339. Nativity and Adoration, by Ribera; signed 'Giuseppe de Ribera, Español Valenciano, de la Ciudad de Játiva, Academico, Romano. F. 1640.'

341. The Sons of Jacob, by Velazquez; painted by him at Rome, and during his first journey thither, and sent to Spain, together with Vulcan's Forge (Mad. P. Gal., No. 195), and his own portrait for Pacheco.

343. Nativity, by Ribera; 344, 347, 348, by Giordano. The latter Titianesque.

349. St. Gerome Penitent, by Ribera (signed).

476. The Martyrdom of Santiago, El Mudo; in the background, Battle of Clavijo (signed and dated 1571). The executioner's face is a portrait of a blacksmith, a *paisano* of the painter's.

478 and 479. An Annunciation and an Adoration of the Shepherds, Tintoretto. Both painted for the high chapel, but found too large.

371. Crowning Christ with Thorns, by Bosch, either a copy or replica of that in gallery of Valencia.

*Sala Prioral.*—

Two or three Bassanos.

333. Ecce Homo, Tintoretto.

336. Noah Intoxicated, Giordano.

53. El Descendimiento, Vander Weyden.

62. Gloria, Purgatorio é Infierno, ascribed to El Greco, and known as the Dream of Philip II.

396. An Entombment, Tintoretto.

442. Lot and his Family, ascribed to Vaccaro.

443. St. Peter, Giordano.

444. Christ at the Pharisee's house, by

Tintoretto, purchased at Charles I.'s sale for £100.

446. The Lord's Supper, by Titian, formerly in the refectory (repainted).

448. Queen Esther, by Tintoretto, purchased at sale of Charles I. of England for £100.

453. Hades, by Bosch. A pendant in Mad. P. Gall., No. 460.

458. Flowers, by Mario dei Fiori (signed 1650).

*Iglesia Vieja*.—Used as a chapel until the completion of the larger actual church. On each side of the altar are an Ecce Homo and Adoration of Magi, by Titian, perhaps only a copy or replica of No. 484, in Mad. P. Gall., ill treated, if not altogether disfigured and spoilt, by restorers, and a copy of Titian's Burial of Christ, formerly here, and now at the Mad. P. Gall., No. 464. In the high altar is a large painting by Titian, representing San Lorenzo's Martyrdom—very fine, but ill restored, placed in a bad light, and the picture itself very sombre. It has been engraved by Cornelius Coort.

The chapel is a spacious room, 109 feet long and 34 wide. It communicates also, directly, with the lesser cloisters. Of the paintings formerly placed here but few remain, and they of slight merit. They are as follows—all by Pantoja de la Cruz :—

468. Interment (effigy, etc.) of Charles V.

474. Interment of Philip II.

477.

480. } Escutcheons of the House of

484. } Austria.

486. }

The two interments are copies of those in the Capilla Mayor of the church. The escutcheons are a set of sketches intended for the same position—to be placed over each enterramiento. It was while he was at his devotions here, some authorities say, and not in

the Coro of the great church, that Philip the Second received the news of the victory at Lepanto. There is nothing of value to detain the visitor here, and we may pass on at once to the great staircase, or

*Escalera Principal*, which leads from the court to the upper cloisters. It is magnificent, and the work of J. Baut. de Toledo, and J. Baut. Castillo, surnamed El Bergamasco, and father of the fresco-painters, the Granelli. The frescoes on the walls are by Luqueto and Tibaldi, of no merit, and scenes from the battle of San Quintin, by Giordano, and an allegory of the foundation of Escorial by Philip. All the figures are portraits.

*Claustro Principal Alto* contains but few good pictures. No. 144. Christ Appearing to His Mother after the Resurrection is ascribed to El Mudo. The series from life of St. Lorenzo are by Carducci, and indifferent, and the scenes from History of St. Gerome, by Gomez. A fine St. Gerome Penitent (No. 174), by El Mudo, signed, and a once magnificent Nativity and Adoration of Shepherds, by same (No. 175), before which Siguenza says he often heard Tibaldi exclaim, 'Oh, gli belli pastori !'

176. Sacrifice of Abraham, a copy of Andrea del Sarto's in Vienna P. Gall. (a replica in Mad. P. Gall., under No. 387). This original picture, of which the Madrid one is a replica, was sent to Francis I. of France, by A. del Sarto. The replica was, at Andrea's death, purchased by Marq. del Vasto, or Guast, whose portrait Titian painted.

187. Holy Family, by El Mudo, was a great favourite of Philip's.

188. The Scourging of Christ, by the same; the head of the Saviour, fine.

189. Descent from the Cross, by Veronese (?).

*Aula de Moral*.—This Hall of Mo-

*reality* was used by the monks to hold conferences on points of morality and theology, and solve casuistic controversies.

*Pictures.*—108. The Resurrection of Christ, ascribed to Veronese.

111. Burial of San Lorenzo, by El Mudo; used to be hung in his own rooms at the Escorial.

113. Descent from the Cross, signed by Veronese.

114. Charles V., an early copy from Titian's at Vienna.

116. John of Austria, copy by Carreño.

*Camarin.*—Little remains here of the former treasures, most of the best pictures having been removed to Madrid. There are some MS. by Santa Teresa, the works of St. Austin, written in the 8th century, and some relics.

905. A Crucifixion, ascribed to Titian, and 910, a Vitellum, painted and stuck on wood, ascribed to Holbein, Lucca of Holland, etc. (it was a present to Philip from Philibert of Savoy). There are, besides, several miniatures by Leon and Fuente-el-Saz.

*Celda Prioral Alta.*—Some good marqueterie; the windows look on the gardens and fish-ponds. 293 is a copy by Carreño of Sanchez Coello's very fine portrait of Father José de Sigüenza, the learned and earlier historian of the Escorial; the rest are copies. Close to this cloister is a room where Ferdinand VII. was confined, having been arrested for high treason. It contains a few pictures: a copy of Raphael's Transfiguration by a Flemish painter; an excellent one of that great master's 'Perla,' by Santos. 221. A Virgin, by Carlo Dolce, etc.

In the *Celda Prioral Baja* is a portrait of Charles V. by Pantoja, aged forty-seven, signed (No. 419).

420. Philip II., aged twenty-five, by Antonio Moro (signed).

424. Portrait of Mariana of Austria, Philip II.'s wife, by Carriño.

426. Portrait of Charles II., aged fourteen, by the same, replica, copy, or original of No. 250.

The rest of the convent is occupied by eight smaller cloisters, the apothecary's hall, kitchens, etc.—all on the same colossal scale.

*Library.*—This portion of the edifice bears most completely and strongly marked the stamp of the founder's and architect's mind. As the Escorial was intended to be the largest convent, the noblest church, and, besides, the emporium of the fine arts, sciences, and letters of the age, there were seminaries and schools formed, and a magnificent library, collected with care and diligence, and containing at length invaluable treasures of Arab art and science, Greek and Hebrew MSS., etc. The Biblioteca is placed above the porch of the Patio de los Reyes. It is 194 ft. long by 32 ft. wide (Spanish). The arched ceiling is painted by Tibaldi and Carducho with subjects personifying the sciences and arts. The compositions and allegories, etc., were the work of Sigüenza. The bookcases and shelves are made of ebony, cedar, orange, and other choice woods, and were designed by Herrer; the pavement is of white and dark marbles. In the middle of this long and beautiful room, very well lighted up, are five large marble and jasper tables, with smaller ones in porphyry, for the use of readers, a present from Philip IV. There are several portraits here; that of Charles V., aged forty-nine, is a fine copy of Titian's, by Pantoja. Opposite is that of Philip II., aged seventy-one, ascribed by some to Pantoja, and by others to Moro; Philip III., aged twenty-three, by Pantoja; and Charles II., aged fourteen, by Carreño. There is, besides, a marble bust



of Cicero, said to have been found at Herculaneum; a plaster bust of the great Spanish seaman Jorge Juan, and two bassi-relievi representing the two sides of the medal given by Philip II. to Herrera, and engraved by Giacomo Trezzo. A portrait of Herrera, one of Isabelle of Portugal, Charles V.'s wife, by Cranach (?), and of Fray Ceballos, who wrote 'False Philosophy is a State Crime,' etc., complete the catalogue here.

The library itself, once one of the richest in Europe, has been sadly diminished through neglect, invasion of the French, and thefts, but still amounts to some 56,000 vols. The basis of it was formed by Philip's private library, numbering 4000 vols., of which the index or catalogue still exists, with notes in the king's hand. Most of the books are bound in black or dark purple leather. A year after they were placed here (1575), Philip's ambassador to Rome, Don Diego de Mendoza, died, bequeathing to his master his carefully collected library. The collection was considerably augmented by gifts, bequests, and additions made up with books from several Inquisitions, convents, and the Chapel Royal of Granada. Alfonso del Castillo was ordered by Philip to purchase every good Arab work he might fall upon. The catalogue of all the Arab works in the Escorial extant then, may be seen in Hottinger's 'Promptuarium sive Bibliotheca Orientalis,' published at Heidelberg in 1668, in 4to. The original catalogue was classified by Arias Montano and Father Sigüenza. In 1614 the valuable library of the Emperor of Morocco, Muley Zidan, amounting to 3000 volumes, was conveyed here, having been found on board a ship that was captured near Sallee. Most of them were burnt in the fire which took place in 1691, lasted fifteen days, and destroyed whole portions of

the Escorial. Of the MSS. thus lost no index was formed. In Charles III.'s time the Maronite Casiri published an index of the Arab MSS. extant in his time—'Bibliotheca Arabico-Hispana Escorialensis,' folio, 2 vols.; Madrid, 1760-70, but which is generally considered inaccurate. The Greek MSS. were classified by Fray J. de Cuenca, 'Bibliotheca Græca,' etc., 26 vols. folio. Strange to say, Spanish libraries, that ought to possess the richest and largest collection of Arab MSS., are, through neglect, hatred to the Moor, and opposition of the clergy, among the poorest in Europe, and there are petty German University libraries richer in this than the Escorial, where there are but some 1824 MSS. Amongst the books shown to visitors is the 'Codice Aureo,' containing the four Gospels in gold letters. It was begun under Conrad II., Emperor of the West, and finished about the middle of the 11th century; the illuminations are fine and curious. There is a fine Koran. Amongst the Greek MSS. there are many treasures that call for a patient Hellenist. There are very interesting 'Spanish Chronicles,' a collection of councils of the 10th and 11th centuries, a work on chess, dice, and other games, written by order of Alfonso the Learned, and with many illuminations; Seville, 1321. The 'Censo General,' under Philip II., and a magnificent herbarium, in 13 vols., time of Philip II., comprising American plants. There are also valuable collections of sketches, etchings, and engravings by Raphael, M. Angelo, A. Dürer, Titian, Breughel, etc. The Upper Library is not public, and contains prohibited books, missals, and the Arab MSS.

There is close to the library a reading-room, for the use of those who consult the MSS. and books. There is also a 'Catalogus precip. auctor. ineditor. MSS.' in the Escorial, by Barvaeti, etc.

A permission, signed by the intendente de la Real Casa, at Madrid, and countersigned by the bibliotecario, etc., is indispensable. As for the rest, patience and ordinary civility will help the student more than royal orders, introductions, or catalogues. In this room there are some portraits of learned Spaniards, very indifferent, and one of Arias Montano, ascribed to Zurbarán.

The Palace is placed in the angle to N. and E. of the whole edifice. The principal staircase is by Villanueva, and was made for Charles IV., as the former one was not convenient.

The rooms in the palace were originally most plainly fitted up, 'Philip wishing, he said, but for a cell in the palace he had built to God.' They were subsequently altered, and the walls hung with very beautiful tapestry made at the Fábrica de Madrid after designs by Goya, Bayeu, Maella, and others, under the direction of Stuyck; besides 161 made in Flanders from designs by David Teniers, and some twenty Gobelins and Italian. The subjects were most happily chosen, and such as it is to be regretted were not oftener adopted by the great Spanish masters.

Philip II.'s own room is indeed a cell, and here all is plainness. It was so placed that he might be close to the high altar, and hear and see the mass from his bed when ill. There are but a few remains of the furniture dating of that time: a chair used by him when suffering from gout, a stool, said to be that on which Antonio Perez, his well-known secretary, used to sit, are all that now remain. But his mind is still to be seen everywhere. Philip worked very hard, went to bed late, and the monks' chants awoke him every morning at four, when he heard mass, and so devoutly and fervently did he pray that tears were

often seen streaming down his cheeks. For two months previous to his death he endured excruciating pain with firmness and patience. On feeling his death approach, he was taken in a litter all over the building of his creation, to see once more, and bid adieu for the last time to all those portions which were more especially his favourites, and on Sunday the 13th September 1598, he expired during the usual morning service, with his eyes turned towards the high altar and the host, and grasping in his hands the very crucifix which his father, Charles V., held when he died.

*Sala de las Batallas.*—On the S. side of the palace, so called from frescoes on the walls painted by Granello and Fabricio, and representing important battles and sieges. One of these has for subject the battle of La Higuera, where Juan II. defeated the Moors, 1431. This fresco dates 1587, and was copied by order of Philip from a chiaro-oscuro canvass some 180 ft. long, found in a lumber-room in the Alcazar of Segovia. It is most important to artists on account of the costume, arms, and military disposition of troops in those times. The other frescoes represent several battles and naval expeditions of Philip II. in Flanders, Terceira Islands, the Battle and Siege of St. Quintin, Lepanto, etc.; all very curious and interesting. There are rooms richly ornamented with inlaid wood and fine specimens of ironmonger's work in Spain; see the locks and handles, with inlaid gold. The four rooms containing them date from Charles IV.'s time, and cost some £280,000. They are called 'piezas de maderas finas.' Among other pictures scattered in different rooms, we may mention:—

In the Cuarto de los Infantes, 1. A Virgin, by A. Cano; and a small portrait of Philip II. by Pantoja.

In the Despacho, Portrait of Charles III., by Mengs; a view of Venice, by Canaletto.

In Sala de Corte, a half-length portrait of Olivares, ascribed to Velasquez.

In the Queen's Oratory, a Virgin, by Juan de Juanes, besides several Mengs, Maellas, etc.

**Compañia.**—So called because it did *acompañar* in its way the rest of the edifice. It is an edifice placed on the W. side, and communicating with the palace by a gallery. Here were the mills, slaughter-houses, cloth-factory, and other offices and trades that fed and clothed the population inhabiting the convent, which was a town in itself.

The N. and W. sides of the building front the village and mountains, and have a paved platform or terraces called *lonja* (lounge?) On the N. side is also a fine *lonja*, with a subterranean gallery, 180 ft. long and 10 ft. high, made in 1770 by a monk called Pontones, to avoid the winter hurricanes whilst crossing to or from the village. To the E. and W. are fine terraces overlooking hanging gardens and fish-ponds. The slopes around and below are planted with elms said to have been brought from England by Philip II. Visit especially the Herreria and Fresneda, which are, or rather were once, thickly planted. The Escorial (that is the convent, palace, etc.) belongs to the queen's patrimony; several monks have recently been allowed to return, but their number does not suffice to say the 17,538 masses for which money was left by the sovereigns of the House of Austria, etc., and Ferdinand VII.

The view from the towers of the Escorial embraces extensive but melancholy wastes, treeless, trackless, and almost at our feet, that odd contrast (now daily losing its first force) of a railway

and stations, Newcastle coal and iron, and trains running thirty miles an hour, close to this monument of bygone ages, in whose cold granite bosom sleep the mighty representatives of the genius, power, grandeur, and backwardness, of their age. Only imagine Charles V. and Philip rising from their tombs, and seeing their old rival Henry de Bearn's descendant, the Catholic Queen of Spain, passing by like a whirlwind in an express train, amid heretical engine-drivers and Voltairian stock-jobbers!

Before we bid adieu to the Spaniards' eighth marvel of the world, we may be allowed to make some remarks suggested by its style. The Escorial is a very important work in the history of architecture, as it constitutes one of the earliest and most perfect types of the Græco-Roman school, the principles of which the Spanish architects were taught to admire and copy from the ruins of antiquity and the modern edifices of Italy, at the period when the intercourse with that country became so frequent. Mr. Fergusson ('History of the Modern Styles of Architecture, etc.,' London 1862) maintains that in this, as in most Spanish pseudo-classical edifices, the influence of Teutonic art is evident, as well as the ignorance of classical detail. 'The sombre but magnificent pile of the Escorial exhibits a series of solecisms which would have shocked the disciples of Vignola and Palladio; but the whole design shows more of Gothic character than the masterpieces of Wren and Michael Angelo. This 'grandest and gloomiest failure of modern times,' with its forcible outlines and massive groupings, puts utterly to shame the miserable monotony of the still more modern palace of Madrid.' The first impression it usually produces is that of disappointment; the last is often that of ennui, and delight to come out of the

damp, heavy, sombre necropolis of stone once more into sunshine and air. This building, with its great height, and long, endless, horizontal, unbroken lines, destitute of mouldings, relief, movement, and variety, is an evident illustration of this fact—that the purely classical style, divested of the resources that the Revival ushered in, is as ill adapted to edifices of any great size as the Gothic to small ones. But the Escorial must be considered as a convent, and not a pile built for ostentation or effect, as the inspiration of a great mind tainted with melancholy, of deep piety, which sought rather to ponder on the sombre, awful, retributive side of religion, than on the sunnier one of mercy, hope, bliss, and love. The man explains the edifice, and the edifice is the picture of the man. Those granite towers, resting on deep, massive foundations, rise boldly into the heaven—lofty, aspiring, plain, like the prayers his stern heart sent forth to God. Those spacious halls, without pictures or stonework to distract the eye, lighted up, and leading finally all to the church and the altar, are like the avenues of his mind. Each part has a significance and a meaning, and all blend into one harmonious whole, like the notes of Mozart's Requiem or the Stabat Mater of Rossini.

Here Philip came, not to live as a prince, but to die as a monk—

'With age, with cares, with maladies oppressed,  
He sought the refuge of monastic rest.'

JOHNSON, *The Vanity of Human Wishes*.

to 'carry' as he said, 'his own bones to the grave.'

*Philip's Chapel*.—About 1½ m. is the Silla del Rey, a seat formed by granite boulders, whence Philip used to watch the progress and effect of the rising edifice.

Casita del Príncipe.—Built in 1772

for Charles IV. by Villanueva, and placed on the slope of the hill on which the convent rises. It is surrounded by gardens and shrubberies, neglected and weedy. It was intended for a toy or show-house, rather than for a residence, and contains a few curiosities. In the ante-room are some Giordanos and a Caracci; the others have fine names, and many are certainly original daubs. There are some bits of good marble marquetry, ivory-work worthy of Chinese patience, jaspers and gilding, clocks, faded silks, and furniture of that Renaissance Pompeii and Herculaneum style so long the fashion with Napoleon and the Spanish Bourbons. The Casa del Infante is another house, but most indifferent, built for the Infante Don Gabriel.

*Books of Reference*.—1. 'Memorias sobre la Fundación del Escorial y su Fábrica,' by Fray Juan de San Gerónimo (MS. in Library of Escorial, K. j. 7); also published in the valuable 'Colección de Documentos inéditos para la Historia de España,' vol. vii. The author was one of the first monks sent by Philip II. to found the monastery.

2. 'Sumario y Breve Declaración de los Diseños y Estampas de la Fábrica de S. Lorenzo del Escorial, por Juan de Herrera;' Madrid, 1589, 8vo; most rare, and of great value, as being the handbook to Escorial by its architect. A copy in library of Duke of Osuna, Madrid.

3. 'Descripción de la Octava Maravilla de el Mundo,' etc., by Alfonso de Almela, dedicated to Philip II.; MS. fol. in Bibl. Nacl. (G. 194), dates 1594.

4. 'Descripción Breve,' etc., with the additions to the edifice by Philip IV., by Father de los Santos; Madrid, Impta. Real, 1657, fol.; several editions.

5. 'Descripción,' by Ponz, in his 'Viage de España,' vol. ii.

6. Quevedo's detailed 'Hista. del Real Monasterio, etc.; Madrid, Melado, 1849. The author was librarian of the Escorial, and therefore could dis-

pose of every document in it relating to the subject. It is superior to Rotondo and Romajo's works.

7. A series of articles on the MSS. of the Escorial in the *Revista Contemporánea*, 1888.

## ESTREMADURA.

**Geographical and Administrative Divisions, etc.**—This out-of-the-way, dull, and most uninteresting region comprises now the provinces of Cáceres and Badajoz. It derives its name from Extrema-Oria, the last and extreme conquest of Alfonso IX. (1228). The length is 162 m. from Sierra de Gata to Sierra Morena, and the breadth 123 m. from E. to W., occupying a surface of some 1211 square leagues, with a population of—Cáceres, 303,721; Badajoz, 431,922: total, 735,643. The Sierra Morena separates it on the S. from Andalusia; to the N. it is bounded by Leon and New Castile; to the E. by the hills of Bejar and the Batuecas and Sierra de Francia; and to W. by Portugal, from which it is separated by the Eljas, Tagus, and Sierra de Gata. Badajoz is the residence of the Captain-General of Extremadura and Cáceres, the see of the bishop and Audiencia. It is mostly very flat, and consists of boundless, trackless plains, with villages like happy days, 'few and far between,' and an indolent, simple, pastoral, ignorant population, given exclusively to pasturing and rearing swine. The cities are very poor, and lack objects of interest to the tourist. The want of roads, wretched accommodation, and absence of subjects of interest to attract tourists, have made us write so brief a description of its towns. However, the very features of this country, its loneliness and silence, its unexplored natural history, may tempt

some tourists of a peculiar class and disposition. We refer them, therefore, to Madrid, from Lisbon to Cáceres. We must not forget to recommend most especially to antiquaries an excursion to Merida, Alcantara, Coria, etc., which abound in very important Roman antiquities; and Yuste will attract all admirers of Charles V., who lived and died in the monastery of this name (see *Cáceres*). The spring and autumn must be selected as the best periods of the year for visiting this seldom-visited region of Spain.

### Routes.

Madrid to Almaden,	Alcántara, rid.
rail.	Coria, rid.
Merida, r.	Plasencia, r.
Badajoz, r.	Talavera, r.
Trujillo, dil.	Toledo, r.
Cáceres, r.	Madrid, r.

The *Estremeños* are dull *holgazanes* to the backbone, unprogressive, honest, and trustworthy. Their dress is dark and unpicturesque.

**Books of Reference.**—1. 'Observaciones sobre las Antig. de Extrem., by the Marqués de Valdefflores; fol. MS. in the Academia de Historia, Madrid. Important to antiquaries.

4. 'Situación, Límites, Historia, Minas, Ganados, etc., de Extremadura,' vols. 25 to 35 of Larruga's valuable 'Mems. Econ. y políticas de España,' Madrid, 1795-97.

Forner's *Antigüedades* (MS.); the most important work on the subject, according to Valdefflores and others.

## GALICIA.

**Geographical and Administrative Divisions, Rivers, etc.**—The former Reino de Galicia now contains four large and thickly peopled provinces—viz. Coruña, capital La Coruña, population, 631,500; Pontevedra, capital Pontevedra, population 481,000; Orense, capital Orense, population 402,500; and Lugo, capital Lugo, population 473,000: total, 1,988,000 souls.

Coruña is the residence of the captain-general, under whose military jurisdiction the four provinces are placed, and the seat of the Audiencia. It is bounded on the N. by the Bay of Biscay, E. by Asturias and New Castile, S. by Portugal, and W. by the Atlantic. Its extent is some 1082 square leagues; which, when we consider its population, is an evident proof that, compared with other provinces, Galicia is by far the most densely peopled of Spain. The principal rivers are: The Miño (Portuguese *Minho*), which crosses the whole reino from N. to S., an extent of 80 kil.; and the Tambre, flowing from E. to W., intersecting the country, and, together with numberless tributaries, watering its valleys to excess. The country is hilly. The Sierras de Loba, Testeiro, Sierra de Porto, de St. Mamed, Sena, etc., are lofty and woody, and the Pico Ancares and Peña Trevinca on the eastern boundary are covered with snow almost all the year. The lower valleys are warm and sunny, and several of them, especially about the Miño, most beautiful and wild.

**History.**—That of Galicia is the least interesting in Spain; indeed, there scarcely exist any annals: 'heureux les peuples qui n'ont pas d'histoire!' The reino was founded by the Suevi, 409; conquered by Leovigil, 585, and by the Arabs in 713. It was subsequently an-

nexed to Leon, and also to Asturias, and even became the appanage of Juan Garcia, the son of Ferdinand I. of Portugal. Placed between contending parties, their victim and their prey in turn, devoid of any great riches, living principally amid the mountain fastnesses, where their poverty tempted none, and their fierceness kept most at bay, the Gallegos were never or little troubled by conquerors, scorned by the rest of the more civilised Spaniards, and lived under the rule of predatory chiefs. Santiago or Compostella, founded in the 9th century, when the body of St. James is said to have been miraculously discovered by Bp. Theodimir, became an important city, of world-wide repute, and frequented by pilgrims who flocked to the shrine of this saint. Galicia was declared an Audiencia territorial by Ferdinand and Isabella, and Santiago chosen for the residence of the justicia mayor. This important royal commissary governed the country in the name of the king. The seat of this authority was subsequently removed to Orense and to Coruña, till the radical organisation of the kingdom in 1835.

**Character of the People; Language, Dress, Customs.**—The Gallegos are the Boeotians or Auvergnats of Spain; they are a tall, muscular race, hardy, laborious when their interest is at stake, but otherwise indolent and dirty. They are very honest, and may be depended upon. They supply all Spain with servants, *mozos de cordel*, cabbies, flunkeys, (*lacayos*), marmitons, *aguadores* (water-carriers), and all offices of beasts of burden, and much exposed to kicks, *puntapiés*, liveries, and other signs of servitude and degradation, which the proud Castellanos, independent Vascu-

ences, and fiery Andaluces despise, and leave to this more humble race; fonder also of lucre, of 'aguinaldos' and savings, which after three or four years' *exile* (to them) in Madrid, Seville, and other large cities, they carry back to their damp, dirty mountain hovels and secluded valleys, where they realise their constant dream to own land (*fincarse*), however small a patch, however unproductive the soil may be, and the borono (millet) bread, darker and harder than the snow-white golden-crust 'pain de la servitude' of Castilian 'grandes.'

Love of home, *la tierra*, sickens the emigrant Gallego a year or two after he has quitted it, even if he has reached the highest station in flunkeyism, when the fumes of his grandeur, the glitter of the gold-laced hat and coat, are dispelled from his eyes, which see now distinctly, and not without a tear, in the *camara oscura* of the heart, the little white choza under the old, well-known chest-nut, by the laughing rill on the green slopes; and when the noise of the heavy coach-wheels and the hum of the corte are no longer loud enough to drown in his ear the discordant tune of the gaita, the rough deep soprano voice of his Marusiña, the hollow barking of his perru, all calling to him, and sweet as music to his lonely heart. In the summer, at harvest-time, flocks of sturdy Gallegos spread over the corn-teeming plains of Castile and northern Portugal, armed with a short hoz (sickle), like the Irish in England. The reaping once done for the indolent Castilian labourer, who wants arms only because he will not employ them, they return gladly to their free hills and homes. The women meanwhile have not been idle, and when the *rueca* (distaff) rests, the field is ploughed, maize and potatoes sown, etc. The Gallegos make good soldiers, brave, patient, and easily managed. The dark side of their

character is formed by a suspicious mood, jealousy and envy, love of gossip and meddling, avarice and ingratitude. Their *language* is a patois between Old Castilian and Portuguese, and their ludicrous pronunciation of the Spanish, not less than their proverbial *naïveté*, often cunningly put on, has made them the laughing-stock of the more *cultos* Spaniards. They use the *u* for *o*, the *i* for *e*, etc., say *siñuritu* for *señorito*; and one of their war speeches, during the Peninsular war, began, '*Nusutrus diciamus á vusutrus, murrinus in il campu di gloria!*' 'I have been treated as if I were but a Gallego,' says the proud Castilian; and in Fray Gerundio's satirical newspaper on the constitution of Spain, published some years ago, the first article ran thus: 'All those who are born in Spain are Spaniards, and the Gallegos besides.'

Their customs are plain, patriarchal; they are given entirely to rearing fine cattle and cultivating their too-much-divided properties. Pilgrimages are still the fashion here and there, more as pretexts for jollification than devout excursions (though the natives are most pious and superstitious), and the Romerías are now but village fiestas, when the slow, grave, antique *muñeira* is performed, the couples dancing back to back to the tune of the bagpipes, when the heady wines of the country are absorbed in prodigious quantities, and those of each pueblo loudly proclaim its superiority over the others: '*Viva Briallus!*' '*Nu, mas viva Amil!*' '*Viva Catoira!*'—discussions which usually end and are settled by the introduction of '*porros*,' a sort of shillelah, and other suchlike striking arguments *ad hominem*.

The dress is sombre, and suited to the rainy, damp climate. The men wear short light-brown cloth jackets, knee-breeches of the same stuff, and polainas

or cloth gaiters, either of black or light brown cloth, for which woollen stockings are sometimes substituted in summer. A double-breasted waistcoat of the same colour and material, with a few rows of brass buttons, enlivens the monotonous costume; wooden shoes, the French *sabots*, *madrefias*, are used by the peasants. The head-gear consists of a pointed cloth or velvet cap turned up at the sides, and very like those worn in the time of Louis XI. of France. The dress of the women are still plainer; on working days they are clad in white or striped linen, thrown over their heads for mantillas, and dark *sayas*; but their dress, as well as that of the men, is most picturesque and handsome, when worn by the wealthiest farmers on great holidays, marriage-dances, etc.

In some of the valleys goitre, *papera* or *bucio*, and its accompaniment, cretinism, are found. This awful and disgusting infirmity seems to be peculiar to every hilly country, Switzerland, Savoy, the Pyrenees (French and Spanish), the Ariège, Andes, N. Navarre, N. Basque Provinces, Asturias, and Galicia. The causes of goitre, which produces cretins—those bastardised, rachitic beings, a degree lower in the scale of the human race, whom we always find side by side with healthy, luxuriant, proud-soaring trees and vegetation—have never been ascertained. Those afflicted with this hypertrophy of the gland are known to inhabit flat and low districts, 40 ft. to 70 ft. only above the level of the sea (Elboeuf, Dax, S. of France), as well as the highest plateaux of hilly districts, in the ventilated, opened Maurienne, Le Valais, and Lombardy; among people who live well, and with comforts around them; and also in countries where snow never falls, such as parts of Africa, Sumatra, etc. In reply to those who have stated that they are exclusively met in countries where snow and glaciers

abound, it has been urged that cases of goitre are totally unknown in the highest valleys of the Alps, Norway, Sweden, etc. Dr. Grange is of opinion that the soil of countries where goitre prevails is formed of magnesian rocks, or contains dolomite and sulphate of lime and magnesia. D. Moretin derives the malady from certain organic substances found in some waters; D. Chatin ascribes it entirely to the absence of iodine in the soil, waters, or air of districts where goitre is common, and iodine preparations invariably cure or mitigate the goitre by absorption; yet bread, vegetables, and meat, all contain iodine, etc. In Galicia and Navarre, the cretins, who do not however abound, are looked upon with pity and disgust, but seldom succoured.

The exemptions from the army on account of goitre and other glandular affections in this kingdom exceed by far those in other provinces, viz.—

Coruña . . . . .	35
Orense . . . . .	37
Pontevedra . . . . .	111
Lugo . . . . .	66

Total . 249

The total number in the forty-nine provinces amounting to 805, of which Asturias comes in for 318, and Cataluña nearly the rest.

*Mineral Springs.*—Although not so rich as Asturias, yet this province possesses several mineral springs most abundant and efficient, which, were they properly managed, would be an important source of prosperity to the province. The saline spring of Camondes de Brogarin, the hot waters of Caldas de Reyes, Caldas de Cundes, Orense, Lugo, Cortegada, etc., are excellent. The principal are, Arteijo, near Coruña, very like those of Plombières, St. Gervais (Savoy), Baden (Austria), etc., and the sulphureous spring of Carballa, near Coruña:



temperature, 24 to 34 centigrades. For details, see *General Information*.

**Agriculture, Mines, Trade, etc.**—What little is produced is consumed on the spot, and trade, without excess of production, and absence of wants and capital, must necessarily be an idle word. Yet the ports are secure, numerous, and admirably situated for commerce. Vivero, Rivadeo, and Ferrol, on the Bay of Biscay, are sheltered and deep-bottomed. The Bay of Vigo is among the finest in the world; Coruña is perfectly placed, of easy access; Camariñas, one of the most secure in Spain; and Cornubion, Noya, Muros, etc., are all excellent. The soil is rich and generally well cultivated, the products of the land varied; thus, fine corn is reaped in the Vegas of Orense, Monterey, and the banks of the Ulla. Oranges, the citron, maize, and flax grow plentifully about Redasillo, Tuy, and Rosamonde. Hemp, flax, oats, chestnuts, abound near and about Mondoñedo, Lugo, and Betanzos. The olive is also met here and there, and the wines grown in the districts of Orense, Vigo, Amandi, Valdeorras, etc., equal and would surpass those produced in Portugal, were more pains taken in the *elaboracion*. There are excellent pasture-lands about the Ulla and hilly districts; goats, sheep, and a small hardy breed of cows, are reared with skill, and sent in large quantities to the Spanish ports and London. The mines, those at least that have been worked, are insignificant; copper, iron, and tin, are nevertheless said to exist in vast proportions. There are no fabrics save a few crystal, petroleum and linen works at Coruña, Ferrol, Vivero and Tuy. The hills produce excellent timber for shipping and building. The bacon is delicious, and the *Bayona* hams (near Vigo) are celebrated, and not to be confounded with those of French Bayonne. Those of Candelas are equally good.

**General Description.**—The cities are devoid of interest, if we except Santiago, the greatest pilgrimage centre in mediæval times, and interesting for its churches, etc., Lugo and the unrivalled Bay of Vigo and scenery around. The botany is worthy of study, and possesses great variety, owing to the difference of temperature. There is capital trout and salmon fishing, and wolves, boars, and caza menor are met with in the hills. The mountain scenery is Swiss-like, but *tamer*, and less varied in aspect. The climate is damp, rainy, and very cold in winter, when the mountain-passes and tracks are impracticable. The roads, few in number, are not well kept, and the mountaineers often prefer the beaten tracks (*senderos*), which are both softer to their own and their horses' feet, and considerably shorten distances. Excursionists will find great hospitality among the simple-hearted cheerful highlanders, and the sturdy, sure-footed, long-maned *jacos gallegos* (hacks) are excellent for expeditions in the hilly districts. The best period for visiting Galicia is from the end of April to the middle of September. The routes we suggest are as follows, and have been chosen with a view to combine mountain scenery, fishing, and city sight-seeing:—

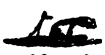
Leon to Villafranca del	Pontevedra, dil.
Vierzo, r.	Santiago, dil.
Ponferrada, r.	Coruña, dil.
La Bañeza, rid.	Ferrol, s., or r. and rid.
Lago de Castañeda, rid.	Betanzos, r.
Monterey, dil.	Or, Lugo, r.
Orense, dil.	Cangas de Tineo, rid.
Rivadavia, r.	Mondoñedo, dil.
Tuy, r.	Rivadeo, dil.
Vigo, r.	Oviedo, dil.

The Lago de Castañeda, Puente San Domingo de Flores, the Upper and Lower Cabrerias, etc., will gratify the lover of scenery. The trout-rivers are:—The Tubia, Ladra, between Ferrol and Mondoñedo; the Ulla and its tributaries, Furcillos, Mera, etc., between Lugo and Santiago; the Miño, Tambre. The Sierra Candau abounds in wolves.

GERONA. See BARCELONA—Routes.

## GIBRALTAR.

English seaport and fortress; lat. 36° 6' 30" N.; long. 5° 21' 12" W. Greenwich. Population about 20,000, exclusive of the garrison. With the garrison, about 25,000.

**Routes and Conveyances.**—From  London, 1151 m. By the boats of the Hall line, weekly; fare, £8, 1st. cl.; calling at Vigo or Lisbon and Cadiz. Agents in Gibraltar: S. Peacock and Co., Irish Town. Or, better, by the first-class steamers of the Peninsular and Oriental Steam Navigation Company; Head Offices, 122 Leadenhall Street, E.C. Agents in Gibraltar: Smith, Imossi, and Co., Irish Town. Time, 5 days (Wednesday to Monday); fares, 1st cl., £9; children three years and under ten, £4:10s.; 2d cl., and passengers' servants, £5:10s. Horses, £10; dogs, £2. Leave Gravesend every Thursday about 1 p.m. A special train from the Liverpool Street Station of the Great Eastern Railway to Tilbury (L. T. S.), from whence passengers are taken on board by the Company's river steamers. A surgeon on board. Divine service on Sundays. These steamers do not now touch at Vigo, but proceed direct to Gibraltar, where they remain for 6 to 12 hours, then leave for Malta, etc. Also by the steamers of Messrs. MacAndrews and Co., by the Spanish line of Señores Saenz y Compañía, and by many other irregular sailings, for which see advertisements.

From *Liverpool*. By the Cunard line, weekly; fares, £8 and £5. Agents in Gibraltar: M. H. Bland and Co., Irish Town. Also by Burns and MacIver's steamers (same agents) and the Moss line. Agents: Smith, Imossi, and Co., Irish Town.

From *Glasgow*. By the Anchor line,

every 10 days. Agents at Gibraltar: Henderson and Co., Waterport Street.

From *Havre*. By Ligne Peninsulaire. With first-class lines to Gibraltar the traveller should pause before committing himself to second-class boats.

**Description of Sea-Passage.**—By this mode of reaching Spain, a good deal of trouble and expense is avoided, and, if undertaken in fair weather, the voyage is, on the whole, very pleasant. Two days after leaving the port we enter 'Biscay's troubled waters.' The first land made is the N.W. coast of Spain, Cape Finisterre, after Cape Ortegal. The coast of Portugal is now descried, and, wind and weather permitting, we pass within a few cable-lengths of Cape St. Vincent. A bold, rocky headland gives the Cape a very picturesque appearance, enhanced by the deep red colour contrasting with the green of the sea. A huge mass of rock, detached in front of the headland, adds to the tableau, the background of which is formed by the noble range of the Montchique mountains. A lighthouse with a rotary light rises on one side, and a romantic monastery on the cliff. Cape St. Vincent was the Roman 'Mons Sacer,' a name which a neighbouring Portuguese hamlet (Sagres) has preserved, which was reformed in 1416, by Prince Henry of Portugal. The Arabs called the convent Henisata-l-gorab, the Church of the Crow, from the religious tradition of some crows who watched the body of St. Vincent, who was put to death at Valencia in 304, but removed here during the Moorish invasion. This cape is particularly interesting, in connection with the battle fought Feb. 14, 1797, between the Spanish fleet, under Don José Cordova, and Admirals Jervis and Nelson, in

which fifteen small English defeated, after one day's hard fighting, twenty-seven large Spanish ships, among which was 'La Sta. Trinidad,' of 136 guns, four of the largest falling into Jervis's hands.

The steamer rounds the cape and steers S. E. Cadiz and the low flat shores of Andalusia are left westward, and now we enter the *Straits of Gibraltar*. Pass off Cape Trafalgar; in front project 'Tarifa and the yellow plains of the Salado, famous for the victory won by the Christians over the Infidel. A small block of white buildings and a lighthouse are all that attract the eye on land, but here is the precise site of the battle of Trafalgar, Oct. 21, 1805. Our readers are too well acquainted with the facts of this Waterloo of the seas, that we should venture to recall them to their minds.

The *Straits*, the Arab 'Gate of the Narrow Passage' (Bab-ez-zakak), 'el estrecho,' are about 12 leagues from Cape Spartel to Ceuta, and from this Cape of Trafalgar to Europe Point, in Spain. The narrowest point is at Tarifa, about 12 m. A constant current sets in from the Atlantic at the rate of  $2\frac{1}{2}$  m. per hour. Across to the right rise the low hills of Africa, Tangier being almost visible to the naked eye. Geologists, who in their conjectures go so far as to admit the possibility of America and Europe once forming one vast continent, find it an easy matter to connect Europe with Africa by a supposed isthmus, which must, they say, have existed about this point. They prove this by the variations of soundings, by the Phœnician tradition of a canal which was cut between the two continents, and over which a bridge was built, the canal gradually widening; and by urging that the geological composition of several rocks and headlands (that of Gibraltar included) on the Spanish portion, belong exclusively to the N. African for-

mation, differing in this and other respects from the surrounding Spanish continent, etc. Now we soon run close in under Spanish land, Sura being seen away on the hill-top, and the fort and lighthouse of Tarifa (see *Cadiz*) close to us. Gradually steering westward, we enter into stiller waters; and before us rises majestically, grand, all-mighty, bristling with 2000 cannon, the grey rock on which proudly waves the red flag of England. Algeciras is on our left, San Roque a little to the W., and the glorious range of Spanish hills in the distant background. Upon the right the long line of the African coast, charmingly diversified, reaches away as far as the shadowy Apes' Hill, which towers above where Ceuta lies, while the hitherto bare Spanish shores put on an unwonted beauty of shape and greenness. For boat fares at Gibraltar see p. 153.

From Malaga.—By land, riding either by Casarabonela, 6 leagues; El Burgo, 2; Ronda, 3 = 11; whence by route described *Granada*, or a shorter way, and one we can recommend, as follows:—

Leagues.	
Malaga to Churriana . . .	1
Torremolinos . . .	1
Arroyo de la Miel . . .	1
Benalmedina . . .	1
Fuengirola . . .	1
Marbella . . . (long)	4
Venta de Quifones . . .	1
Venta Casasol . . .	$1\frac{1}{2}$
Estepona . . .	$2\frac{1}{2}$
Venta de la Torre . . .	$1\frac{1}{2}$
Venta de la Sabinilla . . .	$\frac{1}{2}$
Venta de Rio Guadaro . . .	$\frac{1}{2}$
San Roque . . .	$2\frac{1}{2}$
Gibraltar . . .	1
	<hr/> 20 $\frac{1}{2}$

Horses are found at Mirallas (Malaga). The journey is paid *to and back*, horses and men. One guide is sufficient when there are no ladies or considerable luggage in the case (luggage can be mostly sent by sea to Gibraltar, and addressed to the hotel). Guides may be obtained at the Hotel de Roma, etc., who speak English, and understand French; charge, 40r. a

day, meals and bed included, exclusive of his horse. Side-chairs can be procured for ladies, and are less fatiguing, but not quite so safe. There is a short cut by Coin, Monda, Ojen, to Marbella, and then following the same route, but it is not so pleasant as the one recommended, the only attraction being the site of the battle of Monda, where, on March 17, A.C. 47, Julius Cæsar routed the sons of Pompey, and thus obtained the mastery of the world. The journey can be performed in two days, sleeping at Marbella. (We rode it in 2½ days, leaving Malaga at 2.30 P.M., and driving as far as Arroyo de la Miel, where we rode the horses sent beforehand, and arrived at La Fuengirola at 7 P.M.)

**Fuengirola.**—*Inn*: Posada del Salvador; clean beds, and no need for zoological researches—trust to the gazpacho and rice. This small village and castle stand most picturesquely on a crag. As one approaches it the heights of Sierra Blanca are despoiled to the right, and to the left roll the quiet blue waves of the Mediterranean, with the sandy beach glimmering in the distance, and studded with isolated watch-towers, mostly of Moorish style, dating from the troubled times of constant surprises, inroads, and rebellions, characteristic of the protracted war between the Crescent and the Cross. Fuengirola was the Sual of the Romans, and Sohail of the Moors, so called because from its neighbouring hill the star Sohail, the Canopus, is the only point in Spain from which it can be seen. Ibn-Al-Káthib says it was the object of constant landings of Christians, and that its inhabitants were a bad sort of people.

Leave Fuengirola at 6 A.M., glancing, as you pass, on the Castillo de Calahorra (Kalat-Horreah) and the wild Monte and Puerto de Mijas, reach Castillo de Caña del Moral, 8.30, and Casa Fuerte or Castillo del Moro at 10 A.M. Observe this, and a little beyond the Torre de los Ladrones, which is doorless, and entered by means of ladders. These are each and all associated with traditions, mostly tales of war, bold deeds, and scenes of bloodshed. The scenery is wild, the paths now and then precipitous. Sierra de Marbella rises on the right, pregnant with rich iron-mines, which are worked by Malaga enterprise.

**Marbella** (where dine) is charmingly situated amidst orange-gardens; pop. 8000. Ibn-Al-Káthib and Idrisi praise Marballah for its unrivalled grapes and figs, but call it a tent of strife, where blood was shed constantly by the enemies of Islâm, as it was peopled by true believers, whence its other figurative name of 'the Land of Predication in the sacred months,' etc. The views from its Alameda are extensive; the white walls of Tangier glitter on the opposite shore,

and the rock of Gibraltar rises in the distance. On beholding the sea from this spot, Isabella is said to have exclaimed, in rapture with the scene, 'Qué mar bella!' whence the name *Marbella* has been erroneously derived by some. Hotel accommodation in this rapidly increasing town—increasing with the development of the vast mineral wealth of the district—leaves much to be desired, but the Fonda de Sandalio Chicote is fair. H.B.M. Vice-Consul, Dn. M. Calzado. The climate is delicious and wholesome, the air more genial and moist than at Malaga, and when the communications between Gibraltar and Malaga become more practicable, this will deservedly become a favourite medical station. The town has a good port, and rapidly increasing trade. The 4 leagues from Fuengirola to Marbella appear much longer than the 5 leagues between this and Estepona, an anomaly frequent on Spanish roads. To right extends the thickly planted *posesion* of Marshal Concha, Marqués del Duero, near the unwholesome ague-stricken hamlet of San Pedro Alcantara. Observe the sugar-canes how luxuriantly they grow and thrive in this climate—the best thermometer to consult. There is excellent shooting between this and Estepona, which is mostly a preserve of the Marshal's. Ford the Guadalmanza twice, pass by a Torre of same name, and turning to right by Venta de la Tia, Estepona will be reached at 7 P.M., shortly after crossing the Rio Verde.

**Estepona.**—9316 inhab. N.E. of Sierra Bermeja; seaport—the Esthebbunah of the Moors, but of earlier foundation (Cilniana of the Romans), as, according to the history of this city written by Abn Bekr-el-Idrisi Alfaraabi, and what Ibn-Al-Káthib states, it contained in their time ruins of several monuments. The castle was built by the Romans, and there are some ruins of an ancient aqueduct of Salduba at Las Bovedas. The best inn is that of the Alcalde (dear; without ordinary meat to offer the hungry traveller). Estepona, a small, clean town, supplies Gibraltar with fruit and vegetables. Its sierra and that of Casares abound with cabras montesas, roebucks, etc.

Leave next morning at 9, or what is better, at 7, so as to reach Gibraltar early. (There is a road from Estepona to Ronda, which lies 7 leagues across a hilly district, and to N.W. another to Gaucin.) Castillo de las Sabinillas will be reached at 11 A.M. Ford the Guadiaro (Fluvius Barbesula), if not swollen by rain. There is a ferry-boat, a few yards farther, from which passengers are landed on men's shoulders. Fares, 4 cuartas each party, and same for each horse. Riders may save an hour by avoiding San Roque. *San Roque.*—Province of Cadiz



law rules on the rock. No foreigner can reside without his consul or a householder becoming his security. Permits of residence are granted by the police-magistrate for ten, fifteen, and twenty days; military officers can introduce a stranger for thirty days. The gates are shut at sunset, and 5 to 15 min. after the evening-gun has been fired.

**Hours of gun-fire** (minimum time), when the gates are opened and closed. *Opened in the morning*, Jan., 6.15 to 6.10; Feb., 6.10 to 5.40; March, 5.40 to 5; April, 5 to 4.15; May, 4.15 to 3.45; June, 3.45 to 3.50; July, 3.50 to 4.10; Aug., 4.10 to 4.40; Sept., 4.40 to 5.5; Oct., 5.5 to 5.30; Nov., 5.30 to 6; Dec., 6 to 6.15.

**Evening Gun.**—Jan., 5.35 to 6; Feb., 6.5 to 6.30; March, 6.35 to 6.55; April, 7 to 7.20; May, 7.25 to 7.50; June, 7.55 to 8; July, 8 to 7.40; Aug., 7.35 to 7.5; Sept., 6.55 to 6.20; Oct., 6.10 to 5.40; Nov., 5.35 to 5.20; Dec., 5.20 to 5.35.

The second evening gun is fired at half-past 9 o'clock throughout the year. *N.B.*—These tables are most useful to those riding into the country, as the gates are afterwards shut for the night.

**Post Office**, Main Street; the general overland mail and Algeciras estafette are received and despatched daily.

All letters for Spain must be prepaid by British postage stamps. Letters for England go in a sealed bag *via* Madrid. The mail is despatched at 9 A.M., reaching London on the fifth day, Paris on the fourth day, and Madrid on the third day. A letter, therefore, posted in Gibraltar early on Monday morning is delivered in London on Friday night, or in the provinces on Saturday morning. Letters from London are despatched twice daily, but the evening mail waits for the early despatch of the following morning, and both are delivered together in Gibraltar on the evening of the fifth

day. Letters for the United States, West Indies, the States of South America, Canada, etc., are sent in the London closed bag, unless some other route is specially named on the envelope.

Correspondence for Malta, Egypt, and the East, with Australia and New Zealand, is forwarded weekly.

The postal rates are:—For Spain and Tangier, 1d. for a letter not exceeding  $\frac{1}{2}$  oz.; 2d. for 1 oz. Newspapers,  $\frac{1}{2}$ d. for 2 oz. and every additional 2 oz. For countries within the Postal Union,  $2\frac{1}{2}$ d. for letters not exceeding  $\frac{1}{2}$  oz.; 5d. for 1 oz. Newspapers,  $\frac{1}{2}$ d. for 2 oz. and for every additional 2 oz.

**Telegraph.**—Telegrams to England *via* France or Bilbao (but route must be specified), 4 pesetas 70 cts. for 10 words; 9 pesetas 40 cts. for 20 words, with a ground tax of 5 words.

**Carriages, Cabs, etc.**—For fares by distance see tariff supplied. By time: 1s. 6d. per hour for one or two persons, with 9d. for every additional half-hour; each additional passenger to pay an extra 6d. per hour. Horses, 2 dols. per day; 1 dol. for the afternoon. Good hired carriages of all descriptions can be had, from heavy clarences to jaunting-cars and hansoms. Avoid the Spanish calesa, fit only to crack one's bones to pieces. From hotel to port 2s. is the customary charge.

#### Boats, Tariff.

	<i>s. d.</i>
To Bay and back, not exceeding half an hour . . . . .	2 6
Every extra half-hour . . . . .	1 0
To Ragged Staff Stairs . . . . .	2 6
New Mole . . . . .	2 6
If more than two persons, for each . . . . .	1 0

**General Description.**—This famous fortress (the Calpe of the ancients) is situated on the W. side of a lofty promontory or rock, which projects into the sea in a southerly direction, some 3 miles, being one-half to three quar-

ters of a mile in width. The town lies on the western slopes of the rocky mountain, the highest portions of which (1430 ft.), though apparently naked, are, on closer survey, found to be clothed with African vegetation. What, however, is most remarkable is, that this rock, outwardly so harmless in appearance, is all undermined and tunnelled with wonderful ingenuity and at enormous expense, and now and then, behind a palmito, or between two prickly pears, the yawning mouth of a cannon will just peep out, like a bulldog at bay. The E. and S. sides are very rugged, and almost perpendicular, and their being fortified is quite a display of defiance, as they are totally inaccessible. Its northern side, fronting the narrow isthmus which connects it with Spain, is precipitous, and not less accessible; yet perhaps the only one by which an army could begin the assault. The circumference is 6 miles, the length, N. to S., about 3.

The W. side, facing the sea, is apparently the weakest, and the portion to right of Ragged Staff Stairs, and all about Jumper's Battery, was certainly not as strongly fortified as the rest before the new works were begun, and here the English landed under Admiral Rooke. One of the extreme ends of the rock, facing the sea, is Europa Point, where a lighthouse and batteries have been erected; the other, on the opposite extremity, is called Punta de España. The *neutral ground* is the strip of land dividing the rock from the mainland, the portion belonging to England being all undermined; it could also be instantly submerged. A little beyond is the Campo de Gibraltar, and the lines (lineas) where the Spanish sentry, the burnt-up, black-eyed, thin, ill-fed, but picturesque child of the sun mounts lazily guard side by side with the fair-haired, blue-eyed, and prosaic

son of fog and rain. The precipitous sides of the grey limestone rock are verdant in spring and autumn, and the scattered orchards produce excellent fruit; in summer they become tawny and bare. There is, at that season of the year, a want of circulation of air, which, added to the extreme heat, scorching Levanter, and absence of trees, makes Gibraltar next to intolerable. The rock, moreover, rising behind the town, reflects the heat, and checks the currents of air.

The highest point of the rock is called the *Signal*, or *El Hacho*. From it the panorama is unrivalled. The eye, from this eagle's eyrie, sweeps over two seas, two quarters of the world, and what four hundred years ago constituted five kingdoms—viz., Granada, Seville, etc. Beyond the straits looms the mysterious *verdant* (not *arid*) Africa, with its kingdoms of Fez, Mequinez, Morocco, and its ports of Tangier and Ceuta—the Abyla of the Phœnicians.

When first seen from the sea, the great rock bursts suddenly into the blue air, a height of 1430 ft., rising, as it were, from under the waves, as the land about it is all flat, low, and does not appear linked to it; it rises like a monstrous monolith, a fragment of some shattered world dropped here by chance, and not ill-compared, by a foreign writer, to a gigantic granite sphinx, whose shoulders, groins, and croup would lie towards Spain, with the long, broad, loose, flowing, and undulating outlines, like those of a lion asleep, and whose head, somewhat truncated, is turned towards Africa, as if with a dreamy and steadfast deep attention. Towards the W., in the distance, we can descry the high summits of the arid Cuervo, the hills of Ojen and Sonorra; to N. the range of the Sierra de Ronda; and towards the E., following the wide outline of land formed by the Mediter-

ranean, all the creeks, miniature harbours, and promontories of the indented coast, the small town of Estepona, part of Marbella, farther on the hazy peaks of Sierra Bermeja, and finally, blending with the luminous skies, the snowy heights of Alpujarras and Sierra Nevada. At our feet lies the now almost imperceptible town of Gibraltar, and yonder, in the bay, the three-deckers at anchor, which look like so many playthings, or miniature ships, whilst, sweeping across the quiet blue sheet of sunlit water, the eye rests pleasantly on the terraced gay-looking Algeciras, and to the right San Roque and its cork-tree forest.

*The Fortifications.*—Apply for permit at the military secretary's office, Gunner's Lane. A master-gunner conducts the visitor. Ladies, and parties who dread fatigue, are provided with donkeys. The defences of the rock are wonderfully contrived; the result of constant and close investigation of every nook and corner liable to surprise. In the course of this visit we pass first the Moorish castle (which is not shown), one of the earliest Moorish works in Spain, having been erected, according to the Arabic inscription over the S. gate, in 725, by Abu Abul Hajez. The Torre del Homenage, which is riddled with shot-marks, is picturesque, with a fine circular arch.

*The Galleries.*—Near this are the 'galleries,' excavated along the N. front, and in tiers. These contain thirty-seven guns of different calibre, some mounted on stocks, in order to change the level when required. The smoke when the guns are fired issues freely, causing no serious inconvenience to the gunners, save when strong easterly winds prevail. Visit the Cornwallis and St. George's Hall, the latter of which is 50 ft. by 35 ft. The engineering of these tunnelled galleries, the distribution of the guns, the lighting up, the deposits for shot and

powder, are admirable, though exceeding, perhaps, all the strict requirements; it is 'le luxe et la coquetterie de l'imprenable.'

*Signal Tower.*—Upon leaving the galleries visitors should ascend to the Signal Tower, along zigzag roads. On the way they are likely to meet, or rather descry in the distance, some of the advanced guard of the marauding monkeys, the tenants of the rock, who, as first occupants of the soil, have been always respected both by Spaniards and English. The bravest come down from the tops at night-fall, and lurk about the orchards in search of fruit and stray chickens; others, more prudent, keep to the palmitos and prickly pear, which they carry with them to discuss on the rocks. At the Signal Tower telescopes and refreshments are provided. From this point (the view from which has been already described) proceed to the stalactite Cave of St. Michael, which presents a fine sight when illuminated. The ruins of the O'Hara Tower, or Folly, may next be seen, situated on the S. point of the rock, and which was built by that officer to watch the movements of the Spanish fleet at Cadiz, and destroyed by lightning soon after its completion. The view it affords of the S. district is very fine and extensive. Then return by the geranium-planted avenues and narrow lanes into the city. Those who interest themselves in military defences may visit, in the lower portion of the rock, the Devil's Tongue Battery, close to Land Port, then following the sea or line wall to King's Bastion, afterwards by the gate and walls built by Charles V., passing on to South Port, Victoria Battery, and Orange Bastion, to the gardens. On their right are the Ragged Staff Stairs and Jumper's Battery. Ascend Scud Hill, as far as Windmill Hill. Visit the Naval Hospital, South Barracks, Pavilion, etc.



The City is most uninteresting and dull. It consists of uniform white-washed huge barracks, and low, flat-roofed, and darkly-painted houses, mostly made of bricks, plaster, and wood, after an Italian, or rather no style. The streets are narrow and winding; the principal one is Water-port Street, which is lined with very indifferent shops, where prices are higher than in England. English comforts, however, can be procured, including excellent tea, ales, cigars, English medicines, firearms, saddlery, etc.

The *Alameda* is the pride of Gibraltar, and is truly charming, being laid out in the English style, and abounding in beautiful geraniums and bowers. It commands fine views of the straits and coast of Africa. At the entrance is the drilling-ground, where the regimental bands play in the evening. The monuments to the Duke of Wellington and General Elliot are mean and tasteless. The *Alameda* then becomes the fashionable lounge, and the spectacle presented by the close contrast of populations of extreme points of Europe is quite novel and curious. The London bonnet and Mrs. Brown's hats are seen side by side with the mantilla de tiro; blue eyes and rosy complexions next melting black eyes and olive-dark *cultis*. The different mien, toilette, language, and walk are all striking. Théophile Gauthier thus describes the effect produced on his humorous mind by this scene:—'Je ne puis exprimer la sensation désagréable que j'éprouvai à la vue de la première Anglaise que je rencontrai, un chapeau à voile vert sur la tête, marchant comme un grenadier de la garde, au moyen de grands pieds chaussés de grands brodequins. Ce n'était pas qu'elle fut laide, au contraire, mais j'étais accoutumé à la pureté de race, à la finesse du cheval arabe, à la grâce

exquise de démarche, à la mignonnnerie et à la gentillesse andalouses, et cette figure rectiligne, au regard étonné, à la physionomie morte, aux gestes anguleux, avec, sa tenue exacte et méthodique, son parfum de 'cant,' et son absence de tout naturel, me produisit un effet comiquement sinistre. Il me sembla que j'étais mis tout-à-coup en présence du spectre de la civilisation, mon ennemie mortelle.'

There are no buildings of particular interest. The governor's house is indifferent, the synagogues poorly decorated, the English and Spanish churches not worth visiting. Religious toleration rules side by side with liberty of commerce. There are two bishops, one Protestant and the other Catholic.

Tourists should not neglect, *en passant*, to visit the several markets, if possible early in the morning; not for the nicknacks, mouldering bedsteads, worm-eaten chairs and tables which are sold, but on account of the types and dress of the motley crowd. Moors, Turks, Greeks, Jews, the Spanish smuggler, the Catalan sailor, the red coat of the English private, all mingle together, bawling, disputing, bargaining, and cheating in their different tongues, ways, and gestures. The fish-market is another sight not to be omitted. The fish is excellent and varied. There is always a good supply of fruit from Spain and Morocco; the Tangerine oranges are exquisite.

The *Bay of Gibraltar* is spacious, and sheltered from the most dangerous winds. It is formed by two headlands—Europa Point on the rock, and Cabrita in Spain. Two moles have been constructed for the protection of ships; the old one, offering none but to small craft, projects from the N. end of the town, 1100 ft. into the sea. Along the new mole, which is 1½ m. more to the S., and extends 700 ft.

outwards, line-of-battle ships can easily be moored. The greatest length of the bay N. to S. is 8 m.; the width E. to W. of 5 m., and the depth in the centre exceeds 100 fathoms, the tide rising some 4 ft.; the anchorage is good, the bay being exposed only to S.W. There is a good deal of trade at Gibraltar, as it is a free port, hampered with but few restrictions.

The value of British products exported to Gibraltar amounts to about £660,000. The revenue collected in the town amounts to from £30,000 to £40,000, which is sufficient to defray the public civil expenditure. But since a more liberal system has been introduced by Spanish ministers of finance, the exports of British products have declined.

*History.*—When the Phœnicians (see Cadiz), in their bold and distant naval expeditions, arrived thus far, they considered this to be the end of the world, and called it Aluba, or (according to many) Calpe or Calph, a 'caved mountain.' Here they erected one of the two Pillars of Hercules, the other being that of Abyla, Abel (Ceuta), which rises on the African coast some 2200 ft. high. Tarik, the one-eyed Berber invader, attacked and took the place, April 30, 711, and to commemorate his first victory called it after his own name, 'Ghebal-Tarik.' It was recovered by Guzman el Bueno in 1309, but surrendered to the Moors some years after. Another Guzman in 1462 dispossessed the Infidel, who never recovered it after that time. During the war of succession, in 1704, when the garrison consisted of only eighty men, Sir George Rooke, by a sudden attack, surprised and obtained an easy possession of it. Since that time, and notwithstanding repeated efforts made by Spain and France, and a siege which lasted four years, England has main-

tained this fortress at a lavish expenditure of gold. Of late years there has been some idle talk about restoring Gibraltar to Spain, and, not better founded, offers of compensation from the Spanish Government. Gibraltar is a thorn in the side of every Spaniard, just as the possession of Dover by the French would be one to every Englishman. In the eyes of some Spanish patriots and statesmen it is a 'Carthago delenda est,' and they have endeavoured to show that it would be for the interest of England to give up this stronghold. Pamphlets, squibs, and leaders have been launched on the subject, armed with Armstrong arguments, and with no better success than D'Artois' floating batteries before the rock.

In England Mr. Bright, who was the first to open the discussion, declared in Parliament that in his opinion Gibraltar ought to be given back, and he drew especial attention to the expenses\* incurred by England, which are upwards of £200,000 annually in time of peace (5000 men), exclusive of material—the total outlay having been fifty millions sterling upon its defences. Burke held a different opinion of its importance, and referred to it 'as a post of power, a post of superiority, of connection, of commerce; one which makes us invaluable to our friends, and dreadful to our enemies.' Its importance has increased as a coal depôt since the propagation of steam. It affords also a convenient and secure station for the outfit and repair of British ships of war and merchantmen. There are stores and water-cisterns which would supply a garrison of 150,000 men during two years.

*Climate.*—Here the Levanter, the 'tyrant of Gibraltar,' rules with more power and intensity than elsewhere,

\* According to the last army estimates, Gibraltar figures for 4980 men, at a cost of £226,260.

the town lying open to its influence. Its prevalence lasts sometimes for six weeks, and even two months. It is peculiarly fatal to children, and to advanced stages of phthisis, nervous constitutions, and generally where debility prevails. The W. wind is also termed the 'Liberator.' There is an epidemic malady, called 'Gibraltar fever,' which breaks out in the autumn, but its visitation is at rare intervals. According to local military doctors, one of the causes of pulmonary diseases frequent among the garrison is to be ascribed to 'the peculiar nature of a soldier's life, which is not favourable, when compared to that of a civilian, to the enjoyment of any exemption from chest diseases, which a warm climate may be calculated to afford.' Thus the soldiers, after drinking and amusing themselves in the town, which is warm and sheltered, hasten, when the retreat is sounded at nightfall, to their barracks, which are situated on the higher and more airy parts of the rock. The extreme change of temperature then occasions diseases erroneously attributed to the climate. The rate of mortality has been steadily decreasing of late years. Thus while in 1862 it was 31.40 per 1000, in 1884 it was only 19 per 1000.

**Money at Gibraltar.**—By an order in Council of May 2, 1881, the following currency has been settled:—

**Gold pieces.**—100 pesetas; 50 pesetas; 25 pesetas; 10 pesetas; 5 pesetas (commonly called dollars); with the *doblon de Isabel*, value 25 pesetas; the 4 *escudo*, or 2 dollar piece; and the 2 *escudo*, or gold dollar piece.

**Silver.**—5 pesetas; 2 pesetas; 1 peseta; 50 centimos; 20 centimos; with the 2 *escudo*, or *peso duro*; the 1 *escudo*, or half-dollar; and 3 reals of plate, or  $\frac{1}{4}$  dollar.

**Bronze.**—10 centimos; 5 centimos; 2 centimos; 1 centimo.

Calculations are also made in reals de vellon, 20 of which are equal to a dollar of 5 pesetas; and in an imaginary coin called real de plate, 12 of which are taken as being equal to a dollar of 5 pesetas. The following table gives a useful expression of current values:—1 dollar = 5 pesetas = 12 reals de plate = 20 reals de vellon (rvn.) = 48 pence = 192 farthings = 500 centimos.

Though not legal tender, all Spanish and British coins are taken in ordinary transactions. £1 is reckoned as equal to 25 pesetas; 4 shillings as equal to 5 pesetas; 1 shilling as 125 centimos (1' 25 pesetas); and one penny as 10 centimos.

**Bankers.**—Messrs. Archbold, Johnston and Power, Irish Town.

**Consuls.**—*France*, M. de Trobriand. *Morocco*, Hadj Said Guesus, Waterport Street. *Germany*, F. Schott, Esq. *Spain*, E. Mediano de Blasco. *United States*, H. J. Sprague.

**Doctors.**—Patron, Market Street; Triay, Turnbull's Lane.

**Baths.**—Market Street.

**Bookseller and Stationer.**—Beanland, Church Street.

**Morocco, etc., fancy articles.**—Benoliel, Gunner's Lane.

**Wines and Cigars.**—Saccone, Market Street.

**Amusements.**—Theatre Royal, Tennis, Polo, Cricket and Rowing Clubs. The *Garrison Library*, 45,000 vols. Visitors admitted upon introduction. Adjoining is the *Pavilion*, with bar, smoking, billiard, card and dressing rooms. Several good Clubs and Philharmonic Societies, to which admission upon introduction is readily obtained. The bands play on the Alameda on Mondays and Thursdays, at 9 P.M. in the summer, and 4 P.M. in the winter.

**Hunting Club.**—The Calpe Hunt Club was founded by Admiral Fleming in 1814, who brought here a pack of hounds, which became the property of the club. There is a secretary, to whom apply for admittance. The sport is good, and there are excellent covers. A good hack can be hired for the day for 2 dollars. The best meets are now : 2d Venta, Pine Wood, Malaga road, Duke of Kent's farm. There is likewise some shooting, woodcocks especially, in the cork-wood, and cabras montesas, partridges, and wildfowl are found in the vicinity of Estepona and the convent de la Almorayma, 14 m.

**Excursions.**—To *Carteya*.—An early Carthaginian city ; remains of an amphitheatre, and two miles' circuit of walls ; some very interesting coins are often dug up, and sold to visitors. To *Jimena*.—Curious grottoes and ruins of a picturesquely-situated Moorish castle. *Excursion to Tarifa*. (See *Cádiz*.) To the convent of Almoraima 14½ m. by

San Roque, and 18½ m. by the straight road, and 4 m. on to the Castle of Castellar, owned by the Duke of Medina-Celi. At San Pedro Alcantara, an extensive estate recently bought by Marshal Concha, the sugar-cane is being cultivated on a very large scale. The town is unwholesome ; parts of the grounds abound with game. *Algeciras*. A special steamer plies daily between Gibraltar and Algeciras. In a boat, with favourable wind and oar, about 3 to 4 hrs. going and returning, which can be done for 30r. (vellon) per head, for a small party (see pp. 93, 152).

*Distances to the most frequented points.*

	Miles.
Waterport Gate to Lines . . . .	1½
" Campo . . . .	3½
" San Roque . . . .	6
" First river called	
Guadarranque . . . .	5½
" Ximena . . . .	24
" Tarifa by the land . . . .	24
" Los Barrios . . . .	18
" Algeciras, by the beach . . . .	10
" Algeciras, across the bay . . . .	5½
" Carteya . . . .	5

For Tangiers, etc., see Morocco.

## GIJON.

Province of Oviedo, capital of a concejo, Asturian sea-port (*habilitado*). Pop. 20,500.

**Inns.** Fonda de la Iberia, Fonda del Comercio. Both fair and reasonable.

**Post and Telegraph Offices,** Calle de Jovellanos 46.

**H.B.M. Vice-Consul,** W. Penlington, Esq.

**Routes and Conv.**—From *Oviedo* and *Leon*, by rail, one through train per day both ways (three from *Oviedo*). Distance, 171 kil. Time, 8 hours. Fares, 1st cl., Pes. 17.70 ; 2d cl., 13.30 ; 3d cl., 8.00. For description of route as far as *Oviedo*, see *Oviedo*.

From *Santander*. By land (see *Oviedo*). By steamer frequently in about

9 hours. Ditto from *Vigo*, *Coruña* and *Ferrol*, in 12 to 20 hrs.

From Bayonne, Nantes, Bordeaux, Havre, London and Liverpool (MacAndrews' line), and Southampton. For these, as for all other steamer routes, apply to the agents at the various ports and see advts., etc. They are all very unreliable.

From Rivadeo, Áviles, etc. By daily diligence.

Gijon is usually reached from *Oviedo* by rail or road. The road traverses the pretty country about the feligresias of Lugones, and the small sierra close to Venta de la Campana, which forms part of the Asturian mountains. Half-way is the ruined very early church of

Villardoveyo. It is of the Latin or Romano-Byzantine style. Close to Venta de Veranes are the ruins of a Templar's monastery. From the Vega of Porceyo one can already descry Gijon.

**General Description.**—Gijon is situated on the slopes of a hill or headland, surrounded almost on every side by the Mar Cantabrica. The annual value of imports and exports is about £225,000. Its excellent port deserves more prosperity, the entrance being easy at all times, and the bottom good. It is *habilitado*; that is, enjoys the privilege of trading with America—a privilege seldom granted, and which such ports as Bilbao and St. Sebastian do not possess. The roadstead is defended by the small promontories of Capes San Lorenzo and Torres, and it has become one of the many fashionable sea-bathing resorts of the north-west. The coalfields, which abound close by, at Langreo and elsewhere, are a great source of trade, and the more so since the opening of the railway from Sama.

Historically, it is not the Gigia of Ptolemy, but the early Gegio of the Romans. Easily taken and retained by the Moors, it became the residence of Munuza, its Moorish governor, who surrendered the town to Pelayo, after the loss of the battle of Canicas. Some writers have asserted that Pelayo's successors were styled Kings of Gijon, but it is an erroneous interpretation of the Carta de Fundacion of Obona; 'Adelgaster filius regis Gegionis' ought to be read, 'regis Silonis.' At the time of its prosperity the city was confined to the headland that projects between the *ensenadas*. The sea isolated it, and the only communications between were carried on by a large and wide *foso*, and by a lagoon, or *humedal*, with an almost impracticable embouchure. In Philip II.'s time Gijon possessed good arsenals, and the Invincible Armada was re-

paired here. In 1552-54, Charles V. granted money to the burghers to build a *cay*, or quay, and a new one was built in 1766 by Pedro Menendez.

**Sights.**—On entering the town observe the fine gate *del Infante*, erected by Charles III. in commemoration of Pelayo, Infans Pelagius, and which opens on the largest street here, called 'La Corrida,' which crosses the whole city, and leads to the port or muelle. The town is clean and improving, but wanting in objects of interest. The Colegiata and San Pedro (1410) are indifferent. In the latter is the tomb of Jovellanos and his marble bust. This great and true patriot was a native of Gijon (born January 5, 1744), who died at Vega, 1811. Cean Bermudez, one of the few good critical writers on art that Spain can boast of, was also born here. The houses of Marq. of Revillagigedo, Casa Valdés, and San Esteban, are not early, but goodish mansions. The Instituto Asturiano, founded by Jovellanos (1797), possesses a fair library. The tobacco-manufacture employs upwards of 1400 female hands.


**Excursion to Langreo.**—Distance, 39 kil. Time, 2½ hrs. Fares, 1st cl., 16r.; 2d cl., 12r. 20c.; 3d cl., 8r. 20c. Two trains a day. This railroad, which has been made especially for the coal-pits, was the work of Señor Aguado, an enterprising capitalist,—a gentleman of good birth and connections in Andalusia, who died in the winter of 1842, on his journey to Gijon, from cold and starvation. The rail goes only to Osura, whence conveyances can be had to the mines. The latter are no longer worked by any but Spanish capital. The coal-beds in some places run 13 ft. thick, the average being between 3 and 4 ft. The coal is considered inferior only to the best English, but is not now much exported. Anglers can try the Nalon near which is the fine palacio of the Marq. de Campo Sagrado.


**Excursion to Deva.**—1 league. Visit the church, dates 1006. Also, near Gijon, visit Church of Sta. Maria de Valdedios, founded 892 by Alfonso el Magno. The newer church was built by Alfonso IX.

## GRANADA.

Capital of province of Granada, residence of Captain-General. Pop. of province, about 478,000; of city, about 77,000.

Routes and Conveyances.—From

 *Madrid.* By rail as far as *Menjibar*, on the Madrid to Cordova line. Time, 11½ hrs. Fares, 1st cl., Pes. 88.65; 2d cl., 29.95; 3d cl., 18.40; 2 trains per day, and bi-weekly 1st cl. exp.

 Change at *Menjibar* (or *Espeluy*) for branch line to *Jaen*; dist. 33 kil. 3 trains per day. From *Jaen* dil. daily to *Granada*, 16½ leagues (49½ miles).

## Itinerary.

	Leagues.
Jaen to Venta del Chaval . . .	4
Campilo de Arenas . . .	3½
Cortijo de Andar . . .	2
Venta de Mitagalan . . .	3
Chaparral . . .	2
Granada . . .	2

16½

This road, most of which was opened in 1828, is excellent and well-engineered, and passes through a country wild and picturesque in certain portions. There are some dwarfish oaks, broom, and heather. The aloe appears for the first time, and Andalusia—the Moor's earthly paradise, the enchanted land—now lies before you; and truly,

*La terra molle e lieta, e diletta,  
Simili a se gli abbitator produce.*

*Jaen.*—Capital of province of same name; population, 22,938. *Inns.*—Fonda *Madrilena*; Fonda de *Europa*; fair. The province of *Jaen* (*Arabic, Jayyan*), was an independent Moorish kingdom of 268 square leagues. It produces the olive and vine, which yield inferior oil and

common heady wine. The fruit is exquisite, especially the melons of *Grañena*, peaches of *Alcaudete*, pomegranates from *Jimena*, and pears from *Jandulilla*. There are no cattle, and but few sheep. The formerly celebrated breed of bulls has disappeared, as also the swift, thin-legged, beautiful horses of the *Loma de Ubeda*, whose original Arab blood can scarcely now be traced in the present '*jacas de terciopelo*,' as the song has it, of *Jaen*. There are abundant lead-mines, yielding upwards of 28,000 metrical quintals per annum. Public instruction is at so low an ebb that, out of a population of 362,466, only 60,731 are supposed to be able to read! The consequence is, that there occur from 350 to 400 murders and cases of *lesiones corporales* a-year, and 250 to 300 robberies, etc.

*Jaen*, the Roman *Auringi*, was the head-quarters of the *Carthaginians*, and became the terror of the Romans until the capture of it by *Lucius Scipio Africanus* (*T. Livy*, l. 28, cap. iii.) The city became prosperous under their rule, but no vestiges remain of their passage save a few slabs, with inscriptions showing the former existence of baths and a temple of *Apollo*. But such is the fate of this city, that, although the Moors ruled over it for five centuries, nothing remains of their mosques, walls, etc. It was the key of the kingdom of *Granada* on the N. side. *St. Ferdinand*, after three sieges, became possessed of it, and pulled down the great mosque to build a church, and *Juan II.* gave up the Moorish palace to some monks. Towards the end of the 15th century, the ballad hero, '*El Moro Reduan*,' offered *Boabdil* to undertake the recapture of *Jaen*, and consented, were he to

fail, to be exiled from Granada. The ballad on that subject and wager, in G. Porez de Hita's 'Guerras Civiles de Granada,' is graphic, and savours of those chivalrous times, deeds, and men. 'Reduan, bien te acuerdas.—Que me diste la palabra,—que me darias á Jaen. En una noche ganada.' And one can actually watch Boabdil riding slowly out of the gate of Elvira, amid his numerous followers, gaily attired, 'En medio de todos ellos—va el Rey Chico de Granada mirando las damas moras de las Torres del Alhambra.'

The city rises on the slopes of a cerro crowned by ruins of a castle. It is washed on the E. by the Guadalbullon, and stands amid gardens full of fruit and vegetables, with a few palms here and there. The city walls are fast crumbling down. There are some curious gates, especially the ogival Portillo del Arroyo de San Pedro, the horseshoe Puerta de Martos, etc. The fortified line of walls extended from the castle towards the S. by Puerta de Granada, of which last but little remains; then went by El Portillo los Adarves, Puerta Barreros, and back again by Puerta de Martos, to castle, which was defended from E. to S. by precipitous hills. The castle is indifferent; the Torre del Homenage contains a few rooms, some with Gothic ceilings and agimeces. Close by is the Moro-Gothic Ermita of Sta. Catalina, built by St. Ferdinand. The streets are narrow and winding, the walls and houses whitewashed, the iron-wrought balconies clothed with vine and ivy, at the corners of which are placed the Moorish fashioned jarras de Andujar. There are cool courts inside, with fountains and plants. In the streets the traveller will notice that silence and solitude of all Oriental populations, that fly from the heat, have nothing to do, and doze away life in a cool corner. The Alameda forms a charming prome-

nade, from which there are picturesque views. There are an indifferent theatre and a bull-ring for 8000 spectators.

The *Cathedral* dates 1532, and is one of the first churches built in Spain after the Græco-Roman style. It is the work of Pedro Valdevira, who erected it on the ruins of a former church built by St. Ferdinand on the site of the great mosque. It is a noble structure, very pure in its design and details. Some of the latter, however, Mr. Fergusson (H. Modern Styles) considers to possess an unmistakable Gothic character, especially the imposts and clustered shafts. There are four entrances. The principal one, W., stands between two massive towers with cupolas, only effective from a distance. The interior is noble, and composed of three naves, but sadly defaced by whitewash, colour, too profuse ornaments, foliage, arabesques, and the like. The doors in the transept leading to the sacristy, etc., are finely decorated, formed of circular arches with Corinthian pillars, statues, and reliefs representing scenes from the life of Christ. The *Choir* is most indifferent. The *Trascoro* is richly ornamented with marbles found in the province, and in the retablo is a poor Holy Family by Maella. On the left on entering, in a chapel just below the tower, is kept an image of the Virgin, which Cip. Zuñiga used to carry on his standard in time of war. It is very old, but ill repaired. In the high chapel is kept the relic, of which the inhabitants of Jaen are very proud, though similar relics may be found at Alicante, Chapel of P. Pio at Madrid, etc., without counting the authentic ones at Rome, Lucca, Germany, etc. It is called El Santo Rostro, the Holy Face of Christ, as impressed on the handkerchief of Santa Veronica, who lent it to wipe the sweat from the Saviour's face on His road to Calvary. This is said, by the best authorities, to be

merely a copy of the one at Rome, and it is a very indifferent painting.

There is a fine portal, by Valdelvira, at Church of San Miguel, a very old Gothic Church of San Juan. There are a few specimens of civil private architecture of 16th century. See house of Conde de Villar, the portal of which is a medley of the Moorish, ogival, and Roman styles, but of good and novel effect; the plateresque façade of the house of Bishop La Fuente del Sauce, and those of Vilches, Quesada Ulloa, and the Græco-Roman Casa de los Ma-sones. On leaving Jaen, the road becomes wilder, mountainous, and a tunnel 33 yards long, the Puerta de Arenas, runs through a gorge. There are a few ventas and pretty hamlets. The bridge of Beiro is crossed, and Granada is reached.

1. From Gibraltar. By sea to Malaga, thence by rail and dil.

2. From Gibraltar by land. By Ronda or Antequera. This is one of the most picturesque and beautiful rides in Spain, and the scenery is wild and very grand.

The roads, and in their absence, the mountain-paths, are tolerably easy. Everything reminds us most forcibly of Moorish Spain, the appearance and situa-tion of the villages, the names, the peasantry and their dress, etc. There are treasures here for the landscape-painter. The usual way is by San Roque, Gaucin, 13 leagues; but there is a short cut by the Augustura de Cortes, which we recommend, and which saves two long leagues, and is more picturesque and interest-ing. The whole ride may be performed in three days and a half; but four good days are re-quired to get over the ground with comfort, especially if there are ladies in the party.

#### Itinerary, from Gibraltar to Granada.

(By San Roque.) Leagues.	
San Roque to La Venta de la Lojá . . .	1
Venta de Aguadelquehizo (Longstables) . .	1
Bocaleones . . . . .	1
Ventorillo del Cagajon . . . . .	1
Barca de Cuenca . . . . .	1
Venta de Mollano or Moyano . . . . .	2
Bait horses.	
Barca de Cortes . . . . .	2
Hermita de la Salud . . . . .	1

	Leagues
Cueva del Gato . . . . .	1
Ronda . . . . .	1
<i>Alora, a railway station of line, Malaga to Cordova, lies about 10 leagues from Ronda.</i>	
In one day, rising early.	
Barranco Hondo . . . . .	1
Cuevas del Becerro . . . . .	2
Venta del Ciego . . . . .	1
Venta de Teba . . . . .	1
Campillos . . . . .	1
Sleep either here or at the following, 8 to 9 hrs.	
Antequera . . . . .	5
Archidona . . . . .	2½
Venta de Riofrio . . . . . (long)	2
Loja . . . . .	1
Sleep here, and next day early to Granada.	
Venta del Pulgar . . . . .	1½
Venta Nueva . . . . .	1
Venta de Cacin . . . . . (short)	1
Lachar . . . . . (long)	2½
Santa Fé . . . . .	2
Granada . . . . .	2
	<hr/> 26½

The road crosses the Monte de Castillar and its cork-wood, at the end of which is the Paso de Boca Leones, the former focus of Andalusian bandidos, and the scene of their celebrated chief José Maria's exploits. The scenery now, as far as Ronda, is almost unrivalled, and travellers have to wind their way along precipices, and across small rivers, which are passed on ferries (*barcas*). Those going by Gaucin and Atajate sleep at the former, and get next day early to Ronda, between 2 and 3 P.M.; starting at 6 to 6.30 A.M. *Gaucin*.—Inn: Posada Inglesa, clean and decent. There are some clean and quiet Casas de Pupilos on the Mercadillo, close to the bull-ring. The view from the ruined castle, the situation of the village, are well worthy of a visit when there is time to spare. By leaving Gibraltar at 7 A.M. you can easily get in to Gaucin at 5 P.M.; but the road avoiding Gaucin is far easier and more picturesque. By coming from Ronda to Gibraltar, you may avoid two leagues' uninteresting road by striking off to the left, close to the cork-wood; and bear in mind that the gates of Gibraltar close at cannon hour. See *Gibraltar*. ~~Ronda~~—23,296 inhab. ~~Fonda Rondefia~~ much the best. Casino and Bull-ring here. Good place for Andalusian costumes and for fruit. Capital of the Jerrania. Ronda is uniquely situated on a very high rock,

*Fonda de Marin*



cleft in twain by volcanic action, and between whose precipitous sides or walls flows the boiling Guadiaro, which girts the city, and takes here the name of Guadalvin, and divides the new city (Ronda la Nueva) from the older (Ronda la Vieja). The country round, on approaching this town, is quite charming. Valleys green and fresh. On the left, hills covered with the olive, the vine; and on the right, well-cultivated fields, bursting with fecundity and studded with pretty flat-roofed Oriental white cottages glittering in the sun, and the Sierra itself rising before one, with its warm, deep rich tints, and effective grouping, and bold outlines greet the tourist.

The streets of Ronda are clean, and the rejas of the houses project into the street, and contain quantities of flowers. The market-place overhangs the Tajo or Chasm, and should be visited, as exhibiting all the varieties of delicious fruit, for which the neighbouring orchards of Ronda are far famed throughout Andalusia. The Alameda commands an unrivalled view of the mountains, crowned by the lofty Cristobal.

The main curiosity and the lion of Ronda is the Chasm, or Tajo. The bridge thrown across was built in 1761, by José M. Aldeguela, and is 276 ft. (Spanish) above the waters of the river: the only arch it consists of is 110 ft. diameter or span, and is supported by two pillars 17 ft. deep. The view, looking down from the bridge, and that also looking up to this grand and wild cascade of liquid silver from the lowest mill, are not to be equalled, and we do not even attempt to describe the effect, for it baffles pen and pencil. The other and older bridge is 120 ft. high. Visit, besides, the Dominican Convent; a Moorish tower in Calle del Puente Viejo; the Casa del Rey Moro, built 1042 by Al. Motadhed; the 'Mina de Ronda,' which is a staircase of 400 steps, cut out in the rock by order of Ali Abu Melec, in 1342, who employed Christian slaves. The handsome bull-ring is built of stone. The bull-fights here are certainly the best in Spain for true *couleur locale*, costumes, and aficionados, as the Ronda population is composed of hardy and bold mountaineers, banditos retired from business, smugglers (that polite name for the former occupation or trade), and bull-fighting and horse-dealing are their passion and favourite occupation. There is a celebrated fair held every year (20th May), when the majoza, bull-fighters, the small swift horses, the ruddy-cheeked pretty women, are seen in all their force, bloom, and beauty. It is a capital time and place for acquisitions of mantas, embroidered gaiters and garters, etc.

Excursions, not very interesting, may be made to Cueva del Gato (two leagues N.W.),

which is full of stalactical caverns, and to the ruins of Ronda la Vieja. Ronda is recommended to tourists in the S. of Spain, who may seek a cool summer residence. A railway from Bobadilla to Algeciras, passing through Ronda, is begun; and there is a daily coach to and from Gobantes.

Next day the mid-day halt had better be at Vento del Ciego. Leaving Teba on the right, which is only interesting as being the title worn by the Empress Eugénie, who is Countess of Teba in her own right, Campillos may be reached from 7 to 9 hrs. after leaving Ronda. Inns: La Corona, Jesus Nazareno, etc. Two leagues from this village is the Salina, or Salt Lake.

Antequera.—Pop. 27,340. Inn: Posada de la Castaña. The Anticaria of the Romans, is placed on a height, and was a stronghold of the Roman and the Moor. Of the ancient town—Antequera la Vieja—there are but very few vestiges, such as some vague traces of a theatre and a palace, removed in 1585 and embedded in the walls close to the Arco de los Gigantes. There is little to see here. Tourists who have time to spare may ascend to the castle, built by the Romans and considerably enlarged by the Moors, from whom the city was recovered by the Regent Fernando, hence called 'El Infante de Antequera,' in 1410. Visit here some Roman remains at the entrance; the Barbican and Torre-macha are curious. The Colegiata of Sta. Maria is indifferent, both outside and inside.

Here there is rail to Granada, two trains per day, in about 4 hrs.; dil. to Malaga (9 leagues) by the Boca del Asno and Venta de Galvez, etc., and rail to Malaga *via* Bobadilla junction, in about 5 hrs.

The 'Cueva del Menzal' outside the town, as we continue our way to Granada, may be examined by antiquarians. It is one of the few monuments found in Spain of the Celtic period or Druidical times. It is 70 ft. deep. It was, so to say, discovered and cleared away by a Malaga architect, Señor Mitjana, in 1842, who has written a description of it (8vo; Malaga, 1847).

A short way out, upon the Malaga road, is El Torcal, a fantastic group of stones resembling the Enchanted City near Cuenca.

For the rest of route to Granada, see Malaga to Granada.

From Malaga by rail.—Two trains per day in about 8½ hrs. By the Córdoba line as far as Bobadilla. (Fair buffet, half an hour's stay.) Change here



for Granada, *via* Antequera and Loja. See for Antequera, Gibraltar to Granada. On leaving that city the lofty range of the Torcales hills is left on our right. The train passes close to an immense rock called, romantically, 'La Peña de los Enamorados'—Lovers' Rock. Two lovers, it is said, a Moorish girl and a Spanish knight, being pursued by the former's father's attendants, fled for refuge hither, and next day threw themselves from the rock, clasped in each other's arms. *Archidona*, an ancient but uninteresting town. All these places, and the towns between here and the coast—Alhama, Velez-Malaga, etc.—suffered greatly from the earthquakes of 1884-85.

*Loja*.—Pop. 17,128. Fonda de los Angeles—the Roman *Lacivia*, and Arab *Lauja*, once very prosperous, and a favourite with the Moor, is a sadly decayed town. It is placed in a narrow valley formed by the Periquetes hills (a prolongation of the Sierra de Ronda) and the Hacho, with the Genil waters running through it and below the city with a stupendous noise. The *Manzanil*, which rises close by, forms a fine cascade on joining the Genil. From the fertility attending on the abundance of waters, everything grows here in abundance. The mulberry thrives wonderfully, and the silk produced is fine.

Not far from station of *Tocon* lies the historical but otherwise unimportant city of *Santa Fé*. This town was built by Queen Isabella, during the siege of Granada, in 1492, to shelter her army during the winter, and show the enemy how very firm she and the king were in their purpose to capture the town, the last bulwark of the Moor. It was designed after the general outlines and plan of *Briviesca* (a wretched small town of Castile, not far from Burgos), and Seville, Cordova, and other large cities contributed with their funds to the

building of it, which was concluded in eighty days. *Sta. Fé* was the scene of many important political acts, such as signing the capitulation of Granada, etc. On arriving at Granada by this route, the first impression will be almost a disappointment. The Alhambra is seen rising on the left.

Riding from *Malaga*, by *Alhama*; distance, 18 leagues; two days, sleeping at *Alhama*. Horses may be



readily procured at *Alameda*; fares, 40r. a-day per horse, stabling included, and 40r. to guide, and about 12r. to 20r. to second guide with the pack-horse (if the party be numerous). Useful guides and travelling servants may be obtained.

<i>Itinerary.</i>	<i>Leagues</i>
Malaga to Velez-Malaga . . .	5½
La Viñuela . . . . .	2
Venta de Juan Alameda . . .	1
Zafarraya . . . . .	2
Venta Cacin . . . . .	1½
From latter to visit Baños de Alhama	1
From Baths to town of Alhama .	½
Ventas de Huelma . . . . .	2
La Mala (mineral baths and salinas)	1
Gavia . . . . .	½
Almilla . . . . .	½
Granada . . . . .	½

18½

Two dils. leave *Malaga* daily for *Velez-Malaga*, and perform the journey in 3½ hrs. for 25r. Ladies and not over-strong horsemen will do well to take this conveyance thus far; arrive there early, see the town, and sleep; have the horses waiting and fresh, with side-saddles, or side-chairs, and proceed thence to *Alhama*, where sleep. Next day arrive at *Granada*. The journey thus will be rendered less fatiguing, and the scenery is so beautiful that the one day more will be amply compensated. The inns are tolerably good, but travellers should attend to the provender.



For riding all the way 5 hrs. are necessary to reach *Velez-Malaga*, where breakfast and bait horses. Seven hours (*five* to well-girt horseman) are required between *Velez-Malaga* and *Alhama* (where sleep). An hour and a half may be given to see the baths of *Alhama*. Next morning leave at 6 A.M., and *Granada* may be reached in 8 hrs. Some tourists prefer to sleep at *Velez*, and go on the remaining fourteen hours next day.

*Velez-Málaga.*—*Inn:* Fonda de Aguilar, 15,000 inhab., 2 kil. from the sea, and at the foot of a hill which forms part of the S. range of the Sierra Tejeda. The Rio Velez is crossed on entering it. The place greatly ruined by the earthquakes. There is little to see, except the ruined castle with its solitary small tower. The vegetation around Velez is most luxuriant, owing to the constant moisture and African sun. The aloe, palm, sugar-cane, prickly pear, the orange, the vine and oil, indigo, and the celebrated sweet potato (batata de Málaga), grow here without almost any cultivation. The air is salubrious, and the climate 'that of heaven,' to use an Andalusian hyperbole. Velez-Málaga is linked in Spanish history with many great events in Moorish warfare and chivalrous legends. The town, after a long siege, was taken by Ferdinand the Catholic, who killed a Moor with his own hand. Lovers of legends and romantic history should read Washington Irving's 'Conquest of Granada'; historical facts may be gathered from Bernal's 'Cura de los Palucios,' 'Crónica de los Reyes Católicos,' Vedmar's 'Bosquejo Apologético,' etc.; Málaga, 1640. His 'Historia y Grandezas,' Granada, 1652, and Rengifo's 'Grandezas,' a MS. in Marqués de la Romana's library, may be also consulted.

The road on leaving Velez winds up along the river, and through verdant valleys, wild mountain passes, and orange-groves. To the right rise the mountains of Tejeda, the arid slopes and heights of which are dotted with villages. Now the pass called Puerto de Zafarraya (Arabic, the field of the shepherds) is crossed. The snowy Sierra Nevada soon after breaks upon the traveller, shining in the distance like a wall of silver. The road becomes dreary and monotonous; here and there the eye is saddened by the melancholy sight of heaps of stones, with the small rough cross well known to tourists in Spain, as records of murders committed there. 'Aquí mataron,' etc., and often raised by the penitent murderers themselves.

*Alhama.*—Put up at the Bath Hotel; much the best. Alhama in Arabic means 'the Baths,' whence several alhamas or mineral springs bearing the same name in Spain, such as Alhama de Aragon, etc. Alhama stands most picturesquely on the edge of a rent in the mountain. The streets rise like so many terraces, one above another, and behind, as a background, rises the Sierra de Alhama, in which the Tejeda rises 800 ft. above the sea. It is seen to most advantage coming from Granada. The Marchan winds round the

hills, and the rocks rise almost perpendicularly from its bed, forming the sides of the gorge.

Alhama was one of the most important strongholds of the Moor, and the land-key of Granada. Its importance did not escape either the Moor or the Christian, and it was the scene of many sieges and gallant deeds towards the decline of the Mussulman's rule in Spain, and ended in its capture by the heroic Marquis of Cadiz, February 28, 1482. The ballad, 'Ay de mi Alhama!' which Lord Byron translated, laments the loss of this city, the news of which, says the ballad, the King of Granada would not believe in, and

Las cartas echó en el fuego,  
Y al mensagero matava;

so strong and impregnable did he consider it. The baths may be visited, on riding by next morning. Observe in Alhama (the Roman Artigis Juliensis), remains of an aqueduct on the Plaza, with circular arches, of Roman, some say Moorish, origin. The church is indifferent. Around it are bits of fine architecture of many varieties in the facades of *grandees'* houses, now decayed and tenantless. The tajo, or chasm, of this miniature Ronda is very picturesque, and worthy of a Turner. Below, the Marchan boils and rushes amongst wild rocks and foliage, mills and bridges, and Moorish-looking houses on the brink of the chasm.

*The Baths.*—Probably known to the Romans, were much frequented by the Moors, whose favourite bath, 'El Baño Fuerte,' is well preserved. The bath, 'de la Reyna,' with a dome, is probably a Roman construction. The sulphurous spring is 42° to 43° cent., and strongly impregnated with nitrogen gas, and is beneficial for dyspepsia and rheumatism. The visitors who in former times annually flocked hither, as is said, to the number of 14,000, have now dwindled to 700 or 800. The accommodation is tolerably good. The road becomes dreary and uninteresting, and the miserable Cacin, Venta de Huelma, etc., are passed. Around La Malá are several important salt-pits (salinas). The hills separating it from the Vega of Granada are composed of gypsum, strongly impregnated with salt. From the brow of the hill here before us we obtain our first view of Granada, and the verdant, inexhaustibly rich vega lies spread before us. To the left rise hills which, becoming loftier, break into the cliffs of Alfacar. The sight is truly Alpine. Descending the hill, Gavia la Grande is reached, and 2 hrs.' ride across the vega brings the traveller to Granada, through a succession of corn-fields, orchards, and hemp plantations, etc.

*N.B.*—There is a coach every other day from Alhama to Granada.

*Motril to Granada.*—Daily coach. Not to be recommended save for economy. Preferably by riding; 73 kil, 13½ Spanish leagues. The portion of road as far as Beznar has been repaired.

*Itinerary.*

	Leagues.
Motril to Velez de Benadulla . . .	2
Izhol . . . . .	2
Beznar . . . . .	2
Talara . . . . .	1
Padul . . . . .	2
Granada . . . . .	3
	12

The journey may be performed in one long day; if not, sleep at Beznar.

The road is interesting on account of the scenery. Dil. from Beznar to Granada and to Lanjaron; berlina, 40s.; int., 30s.; to Granada in about 4 hrs.

*Motril.*—17,000 inhab. Inn: La Dorotea. In a valley close to the sea. The climate of this valley is truly delicious, and is considered as the most salubrious on the whole coast of Granada. In winter the thermometer never falls below 11° cent., and in summer rises very seldom above 24° to 25° cent. There is nothing to see at Motril, excepting a few vestiges of walls and an indifferent church. Close to the city is a small bay, El Puerto de Motril, but really called Calahonda. A small village so called is built around it, and inhabited by poor fishermen and sailors. The plains around Motril abound with oil, vines, sugar-cane, cotton, Indian corn, etc. There is a bridle road to Malaga by Almuficar and Velez-Malaga (distance, about 64 m.).

*Velez de Benadulla.*—3100 inhab., close to Guadalfeza, a Moorish town (Arabic, 'the Land of the Children of Andalla'). It is also called Velezillo. The castle is most effective. Close by is a mill, with some colossal olive trees planted by the Moors. The scene is most picturesque and romantic.

*Beznar* is a wretched hamlet composed of crumbling houses; the posada is said to be tolerable. Here it is optional to take the road, either by Durcal and Padul or by the Pinos del Rey. The latter is a prettier road, but longer by 4 leagues.

*Alhendin.*—Close to this otherwise uninteresting hamlet, is one of the low hills which form the boundary on this side of the Vega de Granada, and is celebrated alike in history and romance by the melancholy name of 'El ultimo suspiro del Moro' (the last sigh of the Moor). It was here that Boabdil halted after leaving

Granada in the hands of the Catholic kings, and was seen weeping as he took a farewell glance. His mother, then the haughty Azarah, rebuking him, said, 'Weep not as a woman for the loss of a kingdom which you knew not how to defend like a man.' 'Allah, achbar!' replied the fugitive monarch, 'God is great, but what misfortunes were ever to be compared to mine?' He was really most appropriately surnamed 'El Zogobi,' the ill-starred, for the lord of the golden Alhambra saw his children at Fez begging at the doors of mosques!

6. From Murcia, by Guadix, Baza, and Lorca, 47 leagues, 3 days. This wretched coach route is nearly a thing of the past. The railway is begun.

7. From Córdoba. — By rail, *via* Bobadilla, in 8½ hrs.

From Córdoba by road.—A very interesting riding-tour may be made from Cordova to Granada. The route passes across wild romantic districts, magnificent mountain scenery, quite Alpine in character; the climate delicious, and the soil teeming with fruit, wine, corn, and the olive. The posadas are bad, and one must rough it. No important towns or historical sites of importance are passed; but there are treasures for the botanist, mineralogist, and lovers of the picturesque. The journey can be performed in two days, if in summer; but during the winter three are necessary. Sleep at Baena, and, if in winter, at Alcalá la Real, 22½ leagues.

*N.B.*—From Baena there is a short cut to Antequera, 12 leagues. (See description given below, and *Malaga from Cordova*).

*Itinerary.*

	Leagues.
Cordova to Sta. Crucita . . .	4
Castro del Rio . . . . .	2
Baena . . . . .	2½
(10 hrs. ride—long, from the many hills).	
La Rápita . . . . .	4
Alcalá la Real . . . . .	2
Venta de Palancares . . .	1
Ventas de Puerto Lope . .	2
Pinos Puente . . . . .	2
Granada . . . . .	3

22½

From Cordova to Castro del Rio the route is monotonous, but the cornfields will interest the English farmer; not for their mode of cultivation, but for the produce, which in quality and quantity is perhaps unrivalled in the world.

The only river, which often meets the tourist, is the poor Guadaho. Castro is the Castra Postumia of Cæsar's 'Commentaries.' In the Town Hall is to be seen a jasper slab of the former Temple of Augustus.

**Baena.**—11,000 inhab. A wretched posada. The castle on the height was the property of Gonzala de Cordova, 'el gran capitan,' as the Duke was 'el gran lor.' It is situated in the old town above. There are some funeral urns found in 1833, in a sepulchre said to have belonged to the Pompeya family. In the castle, which, with the *palacio*, belongs to the Altamira family, Pedro el Cruel, having invited the Moorish King of Granada to a series of fêtes, traitorously murdered him with all his followers. Muley-Bahadai, another King of Granada, was confined here in 1483. In the vicinity grows a very pretty yellow orchis. The Marbella produces a tench called *arriguela*.

**Alcalá la Real.**—Seven hrs. hard riding are necessary to reach Alcalá from Baena, though the distance is short. Inns all bad; the best is *San Anton*, on the Alameda. This Al-Kalat (the castle) was a strongly fortified city in the hands of the Moors, and was taken in 1340 by Alfonso XI., whence called *La Real La Mota*, el Farol, or beacon-tower, was erected by the Conde de Tendilla to guide the Christian prisoners who might escape from the Moors. A mountain defile to the left leads to Jaen. Close to Illora, which is left to the right, on a hill, the Sierra Nevada is first seen, and the Vega de Granada appears after passing the Venta del Puerto. It was on the bridge of Pinos that Columbus, having been discouraged in his offers of a new world, was proceeding to England, when he was stopped by a messenger sent by Isabela, who entreated him to come back, adding that she would favour his scheme. To the right lies Soto de Roma, the estate granted by Spain to the Duke of Wellington, and to the left Sierra Elvira.

*Branch road from Baena to Granada by Antequera*, 12 leagues, one day's ride.

<i>Itinerary.</i>	<i>Leagues.</i>
Cabra . . . . .	3
Lucena . . . . .	2
Benaméji . . . . .	3
Antequera . . . . .	4
	—
	12

**Cabra**, 9000 inhab., is the *Ægabrum*, Greek *Aizagros*—from *cabra* montés a wild goat or chamois. Its sierra is celebrated for the production of valuable medicinal plants, and some that will be new to the botanist; also for its marbles, jasper, and alabaster. The

**Sima** (cavern) into which the 'Don Quixotic' hero, *Caballero del Bosque*, leapt, is close by. It is about 140 yards long and was examined in 1841, when nothing was found but frogs. **Sights.**—The Plaza de Armas is worthy of a visit. The tower of Homenage was built in the 14th century. In the Church de las Ascension (formerly a mosque) are some curious pasos. Ask for the Virgen de la Soledad, by Juan de Mena, and a Saviour in silver. The extinct crater of Los Hoyones and the Cueva de Jarcas will interest geologists. The fruit grown in the neighbouring orchards is delicious, and the wine from the Pago de Rio Frio is excellent.

**Lucena.**—17,000 inhab. This, the Roman Egitera, was granted with the former city by Alfonso XI. to his 'amica.' The ogival church of San Mateo (1498), the house of the Medina-celis, are worthy of notice. It is surrounded by fields and orchards teeming with fruit (taste the apricots), corn, etc., and sheltered from the N. wind by the beautiful Sierra of Araceli. Not far is *Benaméji*, with a fine bridge built 1556 by the Mariscal Diego de Bernin Orense. The rest of the route is most uninteresting.

8. From *Seville*.—By rail *viâ* Utrera, Marchena, Osuna and Bobadilla; the most direct route. One train per day in a little over 8 hrs. First-class passengers go through without change. Half an hour's stay at Bobadilla, where fair buffet. Or—if that portion of Andalusia has not yet been visited—by rail *viâ* Córdoba and Montilla. (*See* Córdoba.) Or, lastly, in the old-fashioned way, on horseback, in four days, across wild scenery and by poor roads. Fair stopping places *en route*, the road following the railway most of the way.

<i>Itinerary.</i>	<i>Leagues.</i>
Seville to Alcalá de Guadaira .	2
Mairena . . . . .	2
Marchena . . . . .	5
Osuna . . . . .	5
Pedraera . . . . .	3
La Roda . . . . .	2
Mollina . . . . .	2
Antequera . . . . .	2
Ventas de Archidona . . . .	2
Loja . . . . .	3
Lachar . . . . .	4
Santa Fé . . . . .	2
Granada . . . . .	2
	—
	36

[If time allows, a visit to Ecija may be conveniently made in passing from Sevilla to Granada, either by road or rail. There is a branch line from Marchena, 44 kil., one train per day, both ways, in 1½ hrs. There is also an excellent road from Carmona. *Inn*: Parador de las Diligencias. Pop. 25,000. This city was once the rival of Sevilla and Córdoba, but has long lost all importance. It is well built, however, and clean, with a couple of pretty alamedas, one or two interesting churches, and one of the finest bull-rings in Spain.]

*Description of Route.*—Leave Seville by Puerta de Carmona. Follow the aqueduct, *Alcalá de Guadaira*, also called de los Panaderos, because all Seville provides itself with the bread made here; 7000 inhab., on right bank of the Guadaira. It was rebuilt by the Almahade Moors. The towers of its castle are a very interesting specimen of Moorish military architecture. It was the land-key of Seville, and surrendered to St. Ferdinand on Sept. 21, 1246, when its Moorish garrison, composed of the King of Jean's troops, traitorously turned against their own race within the city. There is little to see, beyond the church of San Sebastian, for the sake of the pictures by Pacheco, Velasquez's father-in-law; that of Santiago possesses a fine Purgatorio painted by the same, and the convent of Sta. Clara contains a good retablo and six small bassi-relievi by Montanes. Alcalá de Guadaira (in Arab, the castle of the river Aira), supplies Seville with bread, most delicious, wholesome, and well-baked, and with water, for which the hill has been perforated with tunnels some 2 leagues long. The works are Roman and Moorish; the aqueduct called Caños de Carmona is carried on 400 arches. The valley of the Guadaira is pleasant, the climate soft and delicious, and so salubrious that convalescents are often sent thither *para tomar los aires*. A little to the N.E. of Alcalá is Gaundul, with its picturesque Moorish castle, amid palms and orange groves. We pass *Matrena*, where the *feria* takes place every year on April 25th, 26th, and 27th, when it is the rendezvous of Chalanes (horse-dealers),

gitanos, and majos; the Carmona road is left on the left, and *Marchena* is reached.

Marchena was the seat of the powerful house of Arcos (better known to the Spanish reader as Ponce de Leon). There are still a few cubos and turrets, only remains of the former formidable fortifications of the Moors. The palacio of the Dukes of Arcos is sadly neglected. Observe its fine façade of the 15th century, with its richly ornamented square portal, and its escutcheon with the two Hercules and lion. There are some rooms with fine artesonado ceilings, a shady garden with fountains and ponds, etc. The Church of Sta. Maria, which is opposite, is Gothic; it has three naves: the interior indifferent, and the boveda ill painted. The principal façade and lateral one on the left of San Juan looks most Oriental with its azulejos, alminares, etc. The interior is divided into five naves; the high altar dates of decline of Gothic, but is most effective; the pictures are of no merit. There is a fine custodia (1586) by Francisco Alfaro. The dress of the women is curious.

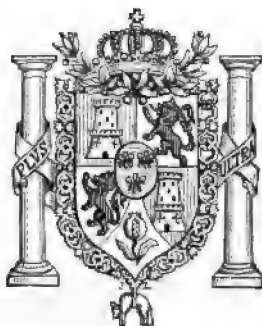
*Osuna.*—17,000 inhab. *Inns*: Del Caballo Blanco and Del Rosario. The seat of one of the most noble houses in Europe, la casa de Giron, of which the Duke of Osuna is the head. This, the Roman Gemina Urbanorum, was taken from the Moors in 1240, and given by Philip II. to Don Pedro Tellez Giron, and it became the appanage of his family. The Collegiate Church was built in 1534, by a Giron, who also founded (1549) the University. The former charming terra cotta relieves on its W. façade were destroyed by Soult's soldiers, great iconoclasts in their way. In the retablo are four pictures of Ribera. See the patio del Sepulcro, berruguete-like, and a very fine Christ of Morales, retouched, in the sacristy. The Pantheon or burial-house of the Girones, somewhat neglected. Flower amateurs will do well to look at the splendid carnation pinks here, called *claveles*.

*Roda.*—A decent posada. The country between Pedrera and Venta de Archidona was the scene of José Maria's fetes.

The roads here are bad, but the scenery about Antequera, Archidona and Loja is very interesting. (See route from Gibraltar to Granada.) The Venta de Archidona, Cortijo de Cerejal, and Venta de Cobalea were José Maria's favourite haunts, and are far-famed in bandido annals. Perfect security, however, exists.

*N.B.*—Railway opened from Seville to Alcalá and Carmona.

## GRANADA.



ARMS OF GRANADA.

City Arms, a Pomegranate, 'Granada' in Spanish, stalked and proper.

*Altitude.*—2445 ft. above the sea. *Latitude.*—37° 52' N. Lat. 3° 46' W. long., Greenwich.  
*Population.*—77,000 inhabitants.

**Hotels.**—1. *De la Alameda*, very well situated, close to the Alameda and Carrera de Genil; good accommodation, fair cuisine, attendance indifferent, good exposure for winter; small and large apartments; bedroom on the patio, 25r., all included; sitting-room ditto, 35r.; bedroom on the street, 35r.; sitting-room, 40r. Fire-places in most rooms; clean beds and comfortable rooms. It has the inconvenience of a very noisy coffee-room in the interior of the house.

2. *De la Victoria*, in a square close to Carrera de Genil; good exposure for summer, cold in winter, central situation. Charges same as in the previous.

3. *Hotel de los Siete Suelos*. Upon the Alhambra Hill, and within the gardens. Half an hour's drive from the station, but omnibus to meet all trains. Very comfortable. Pleasant company met with most of the year. Good guides. Either this or the hotel Washington Irving on the opposite side of the road (not quite so good, but English spoken) is very much to be preferred to any of the hotels in

the city. Prices from 7½ pesetas per day upwards, everything included.

*Lodgings; Houses to hire.*—We do not recommend tourists to stop at any casas de pupilos (the best, however, is that opposite the Hotel de la Victoria, 14r. to 20r., everything included), for all is discomfort and filth. There are several fine large houses to let belonging to the nobility; but we advise our readers most strongly, if they should intend making any sojourn, to take a villa near the Alhambra. Villas here are called *cármenes* (*carmen*, singular), from *kàrm*, Arabicè a vineyard. The cicerones usually know of those unoccupied, although it must be borne in mind that they are in the interest of the hotels. They are often let unfurnished, but hiring furniture is cheap and easy; besides, little is required in such a climate as this. We can recommend a *càrmen* called de Cámara or de San Antonio, close to the Torres Bermejas, where several English families have lived. The house is small but comfortable; there are portions ornamented in the style of the Alhambra. It was here Lady Louisa Tenison re-

**GRANADA**

Scale of 1/2 English Mile.

0 200 400 600 800 English Miles.

Map of Granada, Spain, showing the city's layout, major landmarks, and the River Genil. The map includes a scale bar (0 to 800 English Miles) and a compass rose. Key locations labeled include the Plaza del Triunfo, the Alhambra, the Generalife, the Cathedral, and the Convent of San Blas. The map is oriented with North at the top.

Source: *Journal of Management Education*, 20(1), 1995, pp. 10-11.





aided for a long time; she mentions it in her 'Castile and Andalusia,' and says: 'A more charming place than this for a summer residence it would be difficult to select; and its vicinity to the Alhambra enabled us to enjoy the latter without the fatigue of ascending to it from the town.' The usual terms are 500r. (about £5) a-month furnished.

*Cafés.*—El Suizo, Puerta Real; Del Pasaje in the Zacatin; Del Callejon in the Calle de los Mesones.

*Bankers.*—Rodriguez y Acosta, Calle de los Reyes Católicos; Hijos de Agrela, Calle de los Frailes.

*Casino.*—On the Carrera del Genil. Admission upon introduction by a member.

*Carriages* stand at the Carrera and Plaza del Carmen—*tariff*, the course, 6r.; to any part of town, 12r., except to Alhambra and Generalife, to which 10r. extra; to Albaicin or Monte Santo 20r. ex.

*Curiosity Shops.*—Pepa's and Marselan's are the best. Moorish scarfs and cloaks at Ribot's, 4 Calle de Zacatin.

*Photographs.*—A Capelini, close to the Alhambra hotels.

*Theatres.*—El Principal, Plaza de Campillo; De Isabel la Católica, Plaza Santo Domingo.

*Post Office.*—Plaza del Carmen (or de Prim).

*Telegraph.*—Calle de la Duquesa, No. 14, second floor.

*English Vice-Consul and U.S. Consul* resident here.

*General Description.*—Granada, like Toledo, Burgos, Oviedo, and most Spanish towns, is now but a dull, unsocial, depopulated and inert provincial capital. There is about it, notwithstanding its sun and sky, an air of stillness and decay, a mournful silence, so peculiarly noticeable that the mind is filled with sad reveries, and almost led to sigh forth regret for the departed

Goth or Moor, who left no heirs of their greatness behind them. Indeed, the whole of Spain is now but a vast cemetery, wherein the 'disjecta membra' of the dead past lie buried in cities which are like so many tombs. Granada is thus truly a living ruin, but as the widowed capital of the Moor full of interest. It carries us back from the present to the age of Ibn-l-Ahmar and of Yusuf, to the voluptuous magnificence of their eastern palaces.

This city stands on four hills, which are divided somewhat like a pomegranate, and rises to the height of 2245 ft. above the sea. It is situated at the extremity of a very extensive and beautiful plain (vega), and intersected by the rivers *Darro* (called by the Moors *Hadarh*), the Roman *Çalom*, and the *Genil* or *Singilis* of the ancients. The town extends in an amphitheatre from the river, clothing the gradual ascent of the hills, which are crowned by the Alhambra. The plain, dotted now and then with sparkling whitewashed villas like so many sails, stretches to the base of the distant mountains, composed of the majestic Sierra Nevada (the *Xolair* of the Arabs), which, with towering snowy heights and Alpine peaks, contrast beautifully with the deep blue sky above and the rich green meadows beneath. To use the metaphoric expression of the Granadine Arab poets, these mountains may be compared to a mass of sparkling mother-of-pearl, a picture never to be forgotten.

The N. portion of the city, which was built after the conquest, is called Barrio de San Lázaro; the principal street, Calle Real, leads to the Cartuja. Here were erected dwellings for the Moors, and barracks for troops to watch their movements. The Albaicin, so called from the fugitives from Baeza (when their city was taken by St. Ferdinand, 1227), is situated on a hill close to the former barrio. It once contained about

10,000 inhabitants, and beautiful houses and gardens. In the centre was a magnificent mosque, of which there are still some vestiges in the courtyard close to the Church of San Salvador. The Moors carried a stream from the Alfacar to the very heights of this hill, and provided the houses with fountains and a supply of water for the vines and gardens on the terraced slopes. It is now a ruinous locality, inhabited by the poor. Another and very early portion constitutes the *Alcazaba*, a line of fortresses formerly called *Kádima*, or the New; the castle of Hysn-Al-Roman stood here, and there are some remains of the ancient walls at the Puerta Monaita. Ascend the height of San Christoval to obtain a good view of the walls and *cubos* that extend from the Puerta Monaita to the Plaza Larga. The district of *Antequeruela* hangs over the Genil, and was so called because assigned to the Moors who fled from Antequera in 1410. The Churra, or Mauror (Arabic, district of the water-carriers), was also close by it, and on the slopes of the hill crowned with the Alhambra. The new portion of the city lies at the base of the different hills. There is little or nothing European about the old town, and the Eastern, Moro-Andalusian aspect of its houses guarded with rejas, the many-coloured awnings stretched in summer over the balconies, the patios with fountains and orange-trees are very characteristic. Many of the houses are gaudily painted outside, the effect of which is not generally displeasing; the streets are rather lanes, are purposely narrow and winding, to keep out the arrowy sunbeams of June and July. The new portion has been awkwardly built with wide streets and birdcage-like houses, with an infinity of windows. The principal streets are, Zacatin, Carrera del Daro, and Calle Real. The Darro flows under the Plaza Nueva, in-

tersects the town, and joins the Genil at the extremity of the Carrera and Acera de Genil.

The climate is wholesome, the water delicious and slightly aperient, the markets well provided, especially with vegetables and exquisite fruit, and living is very cheap.

The name may have been originally applied by the Wisigoths, who probably rebuilt and enlarged the primitive fortress. Cazidini, vol. ii.; Maccart, vol. i., both cited in Dozy's 'Recherches,' say—Garnátha means *rommana* (pomegranate in Arabic) in the Spanish tongue. Of the Wisigothic period, the only important remains are the consecration-slabs of some churches built by the Wisigoth, Gidula, between the years 594 and 607. They were found on the site now occupied by the Church of Sta. Maria de la Alhambra, and have been placed on its southern façade. The churches mentioned on the slabs were situated in a portion of the city, probably the earliest, called Nativola.

**Sights.**—1. The Alhambra, Generalife, and Moorish remains. 2. Cathedral and Capilla de los Reyes. 3. Cartuja, churches, hospitals, public and private edifices. 4. Zacatin, Alcaiceria, squares, gates, etc.

*Cathedral.*—8 A.M. to 12 P.M., and 2 P.M. to 4 P.M. To be shown it apply to the sacristan; hours, 2 P.M. to 4 P.M. High mass, with organ and chanting, on Sundays, at 10 A.M.

*Capilla de los Reyes.*—9 A.M. to 11 A.M. and after 4 P.M. Apply to the sexton at the special sacristy of this church.

*Cartuja.*—Closes late in the day. Apply to one of the sextons.

*Generalife.*—Open all day. Apply to the gardener.

See Plan  
of the  
Alhambra.

The Alhambra.—Open practically



[illegible]

- 1 *Puerta Principal, or de Justicia*
- 2     *del Corral*
- 3     *del Vino*
- 4 *Patio de la Albarca (Fish Pond)*
- 5     *de los Leones (Lions)*
- 6     *de las Rejas (Railings)*
- 7     *de la Mosqueta (Mosque)*
- 8     *Machuco*
- 9 *Salon del Tribunal*
- 10     *de los Abismosnegros*
- 11     *de las dos Hermanas (2 Sisters)*
- 12     *de los Baños (Baths)*
- 13     *de los Embaldosados*
- 14     *de la Barca*
- 15 *La Mosqueta (the Mosque)*
- 16 *Palace of Emperor Carlos V.*
- 17 *Paradise of Lindagaya*
- 18 *Parish of St. Maria del Alhambra*

John B. ... of Co., ...

at all hours, but permission of Señor Contreras, the Conservator, necessary for visit after dark. A small fee given to attendant for the *first* visit only.

*Situation.*—The Alhambra is situated to the extreme N. of the town, and between the Darro and Genil, which it divides, rises a long single ridge, called El Cerro del Sol, and also de Sta. Elina. At a point called La Silla del Moro, which is close to Generalife, the Cerro slopes downwards, and after being cleft in twain by a wooded ravine, is intersected by a long avenue of elm-trees. It then spreads out into two tablelands or extensive terraces, bordered by precipitous ravines. On the western terrace stands the Alhambra, its base washed by the Darro. The Torres Bermejas rise on the extreme point of the eastern esplanade, occupied, furthermore, by the Campo de los Martires, the declivities of which, being less violent than those of the one opposite, fall gently towards the town, a part of which they become. These two terraces were formerly girt by walls and towers, and connected with each other by winding, and, maybe, walled-in lanes. Within this fortified circuit stood the palaces and villas of the Kalifs of Granada, as well as the principal fortresses; and so numerous were the buildings clustering on these heights that it was called a city—*Medinah alhámra*. The magnificent palace of the *Aljares*, celebrated for its gardens, was situated not far from Generalife, and close to a summer villa, Daralharoca (Arabic, the Bride's Mansion). Besides those and the Dar-Al-Wad, or Palace on the River, Château d'Eau, where there was an aviary—on which account it is called by Marmol 'Casa de las Gallinas'—there were many other villas belonging to the sultans and their court, all situated without the fortifications; but the *Hádhirá*, or Court of the Kalifs, within

the walls and on the western plateau, constituted the Alhambra proper, or what is still often called 'La Casa Real.'

*Historical Notice.*—The name Alhambra is a very early one, anterior to the palace that we familiarly call so. As early as A.D. 864-5 it is mentioned in Ibn-l' Alabbar's biography of Suwar Ibn Hamdún (who commanded the Arabs against the besieging forces of Mulades and Mostarabes). In some verses copied by the same, which were composed by Said Ebn Chudi, and addressed by him to Suwar, he praises the latter for having erected the *Red Castle*, Kal'at Al-hamrá; and during the siege already mentioned, the besiegers one day shot over the walls an arrow, to which was tied a paper with the following verses, which were written by Abderrhaman Ibn Ahmed of Abila:—

Deserted and roofless are the houses (of our enemies), swept by the whirlwinds of dust that the tempestuous winds raise up.

Let them within the *red castle* hold their mischievous councils; the dangers of war and woe surround them on every side.

The sons of those that our lances transfixed on their tottering walls will also disappear, etc.\*

The author asserts that he was told this fact by one Obada, who in his turn had obtained the intelligence from an eye-witness. This Kal'at Alhamrá may be no other than the Torres Bermejas (Red Towers), which were probably so called when they were used by the Jews as a fortress, the name being derived from the colour of the ferruginous *tapia*-work. In A.D. 1019-20, Habus Ibn Mâkesen erected a Kasâbah, or fortified enclosure—which this Arab word signifies—which stood on the W. side of the town, over the Puerta de Elvira, and was called Kâdimah, or the 'old' to distinguish it from the

\* Ibn Hayyân 'History of Mohammedan Spain,' Bodleian Library, Hunt. No. 464.

Jedidâh, or 'new' one, built by Bâdis, his successor (1037-8 A.D.), and which extended from the former to the Darro. The Alcazaba, properly so called, formed part of the Kassabâh erected by Bâdis Ibn Habus, within which this king, having removed his court from Elvira to Granada, usually resided with his wazirs and officers, and it subsequently continued to be the place of residence appointed to the governors of Granada. This Kassabâh received in addition to its appellation of Al-hamrá, the name of the Kal'at (now Torres Bermejas Fortress) which could be as justly applied to all the buildings within this Medinâh, as the colour of the earth on and with which they were built, was eventually the same, owing to the presence of oxide of iron.

The founder of the Masrite dynasty, Ibn-l-Ahmar, enlarged considerably the former palace erected by Bâdis, within the Kassabâh, and built a new portion, which he determined should surpass in magnificence the most celebrated edifices of the kind in Damascus, Fez, and Baghdad. The works began about 1248, and the palace was called Kasr-l-hamrá, which means the Sultan's Mansion (Kasr being a corruption of Kaiser, Cæsar) or the palace of the Alhambra. Thus it is as erroneous to suppose that the name comes from this prince's (as it would then have been called Kasr-al-hamrá) as it is that he was the origin of the Al-hamares; indeed no such tribe or clan ever existed. Ibn-l-Ahmar's son and successor, Mohammed II., continued his father's work, and repaired the fortifications of the Castle of Torres Bermejas; according to Ibnu-l-Khattib, the royal historiographer of Granada, 'he added considerably to the building, and lavished his treasures upon the several artists he employed to decorate its gilded halls.' Isma'il Ibn Faraj (1300) built the little

mosque within the palace. Yusuf I. (Abu-l-hajáj), ob. 1354, whose revenues were so vast that he was reputed to owe his riches to the transmutation of metals, spent these on the building of many new suites of apartments in the palace, and in repainting, gilding, and repairing of the older portions. According to Ibnu-l-Khattib, quoted by Sr. Gayangos, the gold was procured from the interior of Africa, and beaten into thin strips; the expense of the new works and repairs exceeded, says the same author, the bounds of calculation.

After the surrender of Granada, the Catholic kings remained but a very short time at the Alhambra, which became the property of the crown, formed an independant jurisdiction, and a separate parish. When they left, they intrusted its custody to Don Iñigo Lopez de Mendoza, Count of Tendilla, who had been appointed governor or alcaide on the very day of the surrender of the Moors. Under Isabella and Ferdinand, the monks and soldiers who were left in and around the mosques and fortresses of the hated Moor, who had threatened their altars and disputed their castles for so many centuries, vented their spite and hatred upon the inoffensive stone and iron. The open-work was filled up with whitewash, the painting and gilding effaced, the furniture soiled, torn, removed, and never replaced. Charles V. rebuilt portions in the modern style of the period, and destroyed what was fortunately an unimportant part to make room for his intended and never finished palace. Philip V. Italianised the rooms, and completed the degradation by running up partitions which blocked up whole rooms, gems of taste and patient ingenuity, and concealed the Turkish and azulejos under such deep coats of whitewash that the pickaxe is necessary

to remove it. It became subsequently an asylum for debtors and state prisoners; the French in 1810-12 turned it into barracks and magazines for their troops. The magnificent Moorish mosque, Mejid Aljami, that was built by Mohammed III. in the early part of the 14th century, was destroyed by the French. According to Ibnu-l-Khattib it was considered to have no rival in the world. The French blew up several towers, and if the whole Alhambra which they had mined was not blown up, it was not their merit, but due to the courage of a corporal of invalidos, who put out the fuses. The gobernadores, before and after this period, until recently, speculated on the interest and curiosity that was daily awakening for the Alhambra, and made their fortunes, selling what could be easily removed, and all went on fast to utter ruin. In 1842, by the care of the Progresista minister, Arguelles, a miserable sum was destined from the queen's privy purse for repairs; somewhat later the sum of 10,000r. (£100) was assigned and ill paid. Things now, however, looked brighter; and on her visit to Granada, which took place in 1862, the Queen Isabelle was so struck with her visit to the Alhambra that she determined to repair and restore it as much as possible to its former state, and enacted measures calculated to realise that royal and generous resolution.

The repairs were entrusted to Sr. Don Rafael Contreras, a native of Granada, whose zeal and patriotic enthusiasm towards the completion of this work can only be compared with his perfect knowledge and acquaintance with Moorish art. Much has been already achieved, and in a manner highly creditable. The Patio de la Alberca, Sala de Descanso, and Sala de las Dos Hermanas are finished, and likewise several por-

tions in the Hall of Comares or Ambassadors, Council Hall (del Tribunal), and Court of Lions; and he has but recently found out, so to speak, another beautiful hall, the walls of which, exquisitely painted and gilt, were concealed under plaster. (Consult Sr. Contreras' 'Estudio Descriptivo de los Monumentos Árabes de Granada Sevilla y Córdoba,' Madrid, 1883).

*Style.*—The general style of the Alhambra belongs to the third period of Moorish architecture. It is wanting in that unity of design, typical forms, lofty inspiration, and breadth, for which the Mosque of Cordova and other edifices of that time are so remarkable. The early phase in Moorish art, of which the latter were the growth, arose with a peculiar state of civilisation, marked by an ascetic and stern spirit which shunned vain ornament, scorned frivolous effects, and sought rather vast proportions, simplicity, harmony, strength—true signs of power and genius. Now, at the time when the Alhambra was raised, the dissolution of the Moslem empire had already begun, and engendered a similar state of decadence among architects, and oblivion of the primary principles of their art. Thus whilst the edifices of Cordova were the work of an age of mosques and fortresses (of conquest and unity of faith), the Alhambra must be looked upon as the salient example of an age of palaces, which was also one of religious indifference. The Berber and invading Arab built massively to root deeply, as it were, a new race, that settled by main force in the enemy's land, whilst the more refined Granadine, who had become the permanent possessor, sought rather to embellish and enjoy the dearly-won kingdom, peopling it with marble palaces, gardens, and groves. Exaggeration in the outlines of arches,



excess of ornamentation (that sure test of decadence in art), an exuberance of relief or surface-decorations, paltry proportions, generalisation and abuse of plaster arches and walls—such are the most characteristic defects which a hypercritical spirit may discover in the construction of the Alhambra. But granting all this, granting, too, the lack of originality and absence of monumental stonework, it will yet be preferred by the generality of travellers in Spain, for it must be admitted that it stands unrivalled in the gorgeous splendour of its halls, and that nowhere, nor at any time, has its decorative art been exceeded. This is shown in that taste, effeminate elegance, exquisite grace, wonderful variety of the patterns—all most cunningly executed. Happy and novel appliances of poetical conceits and Alcoranic passages to enhance and form part of the ornamentation; airy lightness, veil-like transparency of filagree stucco, partitions coloured and gilt like the sides of a Stamboul casket—such, with many others, are the main features of this the worthy palace of the voluptuous khaliffs of Granada, who held dominion over the sunny land which their poets defined ‘a terrestrial paradise.’ Descriptions of what it must have been once can only be found in the ‘Arabian Nights,’ though even in this respect, reality, no doubt, must have beggared their fantastical creations.

Everything interests us in the Alhambra, for besides the intrinsic value as a monument of this romantic pile, how many poetical legends of love and war, how many associations has it with stirring scenes of harem dramas, political intrigues, and bloody executions.

*Entrances.*—The principal entrances into the *Medinah Alhambra* were for-

merly the Gate of the Law, of the Seven Stories of the Catholic Kings of the Armoury, and Bab’el-Ujar; that of Los Coches and Puerta de Hierro are modern. We shall proceed by the steep Calle de los Gomerres, which is terminated by the clumsy, massive Puerta de las Granadas, so called from the pomegranates that are placed over it, and are the canting arms of the city. This gate, an awkward monument of the Tuscan style, was built under the reign and by order of Charles V., when the avenues inside were laid out, and intended to lead up to his palace. It is on the site of the Moorish gate of Bib, or Bab-el-Ujar. At each extremity is a reclining figure, much disfigured, and intended to symbolise Peace and Plenty. This once passed, we enter the jurisdiction of the Alhambra. Three avenues lie before us: the main one in the centre leads up to Generalife; the narrow one, on the right, winds up to the Torres Bermejas, which rise high above in that direction. By a more precipitous ascent to the left, we will proceed at once to the principal entrance, the Gate of Judgment.

*N.B.*—We advise tourists, and ladies especially, to go up in a carriage as far at least as this last-named point, as the ascent is steep and long, and one arrives to the top heated and fatigued, just when all the attention and activity are required.

The grounds of the Alhambra are woody, and at spring-time full of sweet-scented wild flowers, which numerous rills of snow-water, gushing from the Sierra, keep up green and blossoming. Flocks of nightingales seek at that season the shade of the secluded bowers, and their joyous songs blend with the murmur of fountains and the buzz of myriads of insects. These so-called gardens, weedy and ravined as

they be, are a most charming resort in the sultry hours of spring and summer, and a place of untiring enjoyment.

*Pilar de Carlos V. (Quinto).*—This small and now degraded fountain is placed against the wall, close to the Gate of Justice. It was erected for the Emperor Charles V. by the then Alcaide of the Alhambra, Marquis of Mondejar. The style is the Græco-Roman, or rather Tuscan, which was beginning to be adopted in Spain. The stone is from Sierra Elvira. The crowned heads of the genii are intended to represent the Darro, Genil, and Beiro which fertilise the vega. Observe the escutcheons of the house of Mondejar, and the mezzo-relievo ornaments, the emperor's shield, marine genii, dolphins, and the columns of Hercules. The wall against which it rests is 90 ft. long by 15 ft. high, and ornamented with Doric pillars. Between these are four medallions with mythological subjects. It is a fine specimen of the berruguete style, although the Escuzar stone being over-porous and sandy, the medallions cannot be seen to advantage. Juan de Mena was employed in some portions, but certainly the genii were not his work. It was completed in 1624, and has been well repaired by the governor, Sr. Parejo.

*Puerta Judiciaria (Gate of Judgment).* This is a plain, massive, and somewhat clumsy monument, which served as an outwork to the fortress and an arch or entrance-hall to the Alhambra, but was principally used as, and expressly built for, an open-air court of justice, held, as usual in the East, by the khalife or his kaid, whose duties as pontiff (Emyr-al-Moumenyn, king and chief magistrate, made it incumbent upon him to give audience to the humblest of his subjects, settle disputes, and dispense judgment personally. This patriarchal custom is still prevalent in most cities

in the East, and was, with many others, received by the Arabs from the Hebrews ('Judges shalt thou make in all thy gates,' Deut. xvi. 18; and also, 'Then he made a porch where he might judge, even the porch of judgment,' 1 Kings vii. 7. In the book of Job xxix. 7, 8, 9, the patriarchal magnate is represented as going forth to the 'gate,' amidst the respectful silence of elders, princes, and nobles, (xxxii. 9, and Ruth iv. 2). Hence came the usage of 'la Sublime Porte' in speaking of the Government of Constantinople, being considered also places of public deliberation and halls to give audience to ambassadors. ('Early Travels'). Over the arch runs an inscription in African letters, which records its elevation by Abu-l-walid Yusuf, and the date, 1348. It is there called the 'Gate of the Law,' and 'a monument of eternal glory.' It is one of the many buildings erected in the Alhambra by its great decorator, the Khalife Yusuf I., who was their architect himself. The tower is almost a perfect square, measuring about 47 ft. wide by 62 ft. high. The horseshoe arch is 28 ft. high to the hand which is engraven above it. The marble sculptured pillars on each side of the gate are terminated by capitals ornamented with sculpturing, and bearing the following inscription:—

'There is no God but Allah: Mohammed is the envoy (prophet) from Al-lah. There is no power or strength but in Al-lah.'

The walls are built with limestone from Loja and Sierra Elvira in concrete or tapia-work. Over the outer horseshoe arch is part of an arm, with outstretched hand placed upwards, which, according to some writers, is considered typical of the five principal tenets of the Mussulman's creed: 1. Belief in God and Mohammed. 2. To pray (and

ablutions). 3. To give alms. 4. To keep the fast of Rhamadan. 5. Pilgrimage to Mekka and Medina. The number of the commandments corresponding with that of the fingers, as we read in Deut. vi. 8, speaking of the commandments, 'And thou shalt bind them for a *sign* upon thine hand, and they shall be as frontlets between thine eyes.' But it is more likely that the hand was placed on the entrance, as is now the custom (and we have often seen it so) on every door in Morocco, to avert the evil eye. Probably both these meanings must be understood to be combined in this symbol.\*

The small image of the Virgin in a niche over the arch is indifferent and of wood. Turning on the staircase before the second doorway is the place where the khalife sat to give judgment. Here is a guardroom, and the soldiers you see may have been some of the brave Spanish army, who but a few years ago defeated the descendants of the founders of these very walls round

which they now keep sentry, for in Spain the Moor seems destined never to die.

Over the second arch is a key sculptured—another symbol of the power granted to the Prophet to open or shut the gates of heaven. In one of the Suras it is distinctly said: 'Did not Al-lah give him the keys with the rank of doorkeeper, that he (the Prophet) should be entitled to usher in the elected ones?—a statement whose origin is evidently to be found in the Christian's New Testament. The key was also a sign of knowledge and of power, and was used as a badge by the Moors soon after they had invaded Spain, and occurs more than once over doors within the Alhambra. The chamberlains of the kings of Spain wear a gold key on their coats, a mark of their office. The passages between the outer and inner gate are winding and tortuous, as appears in many other outworks of the same kind, either Arab or mediæval, and were so contrived to check the advancing foe in his entrance, and augment the means of defence. The three inner arches were built with brick, and angular forms, and an empty space of about six yards was left from the turrets to the door, the latter made with an opening over it to facilitate throwing all sorts of projectiles. The words in the inscription, 'May God make this (the gate) a protecting bulwark,' together with its massiveness and position, do not leave a doubt as to its being intended also as the key to a powerful line of defence. The door consists of two leaves, strengthened by iron plates, closed with peculiar locks, and fastened with transverse metal bars.

Turning now sharply to the right, we pass an altar placed in the wall, with an indifferent painting representing the Virgin and Child. Although

\* This superstition was shared by every nation of the earth. Virgil, in his third *Æneid*, says:

Vix ossibus hærent :  
Nescio quis teneros oculus mihi fascinat agnos.

And there was also the superstition concerning knots made in a particular manner, and said to have been breathed upon by Jewish sorcerers. Mohammed himself was bewitched by a Jew, who held a thread over a well with eleven knots on it; the mystery of which was revealed to him by the angel Gabriel, and which led to his writing the 113th and 114th Suras, called 'the preserving.' These were inscribed on amulets, and hung round the neck. The first acted as a talisman against evils to the body, and the second preserved the soul from all danger. Similar hands in coral, sufficiently small to wear round the neck, are found in Naples; and in Tangier, Tetouan, and other cities in Morocco, rings and ear-rings are sold with a golden or silver hand upon them. According to Pedraza, 'Hist. de Granada,' and Argote, 'Paseos,' vol. ii., the use of these and other suchlike amulets by the Moors was prohibited in 1526 by order of Charles V. and his mother, Doña Juana.

asserted by some too credulous and most ignorant admirers to be the replica of the identical portrait of the Virgin Mary, painted by St. Luke, the mere fact of its being in oil colours is enough to contradict such a statement, without entering into the style, draperies, etc. On the wall to the right is an inscription, on a marble slab, which records the conquest of Granada, and appointment of Count Tendilla as its governor (alcaide).

*Plaza de los Aljibes (Place of the Cisterns).*—The walled-in plateau or terrace on which the Alhambra stands is the highest hill of the four on which Granada has been built, and commands the town and plain, from which it is divided by the Darro. It is 2430 feet long by 674 ft. in its widest part. The red walls, 6ft. thick by 30 high, on an average, girdle the hill on the E. side, linked and strengthened by buttresses and towers, many of which formed the detached residences of sultanas and great officers. If you stand on the plazuela which is in front of the Church of San Nicolas, and from which the best view of the Alhambra is to be obtained, you will notice clearly the long lines of irregularly-built walls following the sinuosities of the ground, terminating on the left by the Tower de las Infantas, and followed up to the right by the Torre de la Cantiva, de los Picos, portions of the Tower of the Tocador, rising somewhat more than the rest, and hanging over the romantic ravine. Of the three separate portions, the first on the left is composed of the Torre de Comares and the palace; at the extreme right is the Alcazaba, or fortress, with its dismantled castle, and in the space between, the Plaza de los Aljibes, on which the palace of Charles III. rises, extending its square unbroken lines a little to the left (see plan). The aspect of the exterior of those

towers is severe, plain, and of uniform structure, yet far from appearing monotonous. The effect is most picturesque, and the deep orange colouring contrasts happily with the emerald green slopes. The simplicity and absence of ornamentation and windows were intended to guard off the three greatest enemies of the Moor—heat, the evil eye, and the enemy's projectile. This plaza is truly an epitome of the history of Spain, and evidence in stone of its changing dynasties, races, and creeds. The vestiges that remain of Illiberis mark the Roman period, as the Torres Bermejas and Puertadel Sol recall, though vaguely, the Carthaginian's rule.

By the side of the Mussulman's eastern palace rises the Tuscan palace of the German Charles V.; the parish church of Sta. Maria is on the site of the former mosque, and close to the still standing Mihrab, now called Puertadel Vino. The crumbled walls of towers and devastation of the gardens are a memorial of Bonaparte's soldiers; and the line of hovels, the residence of oily, vacant, ill-fed, and ill-paid empleados, together with the ruinous walls, never propped up, are but too plainly characteristic of Spanish neglect.

The Plaza de los Aljibes is so called from the cisterns or tanks which receive the waters of the Darro, and are about 125 ft. long by 25 ft. broad. They are deep, built with vaults and horse-shoe arches. A draw-well in the corner of the square is used to raise the water, which is carried by aguadores into the town, and is much esteemed for its freshness and purity. The plaza is about 225 ft. long by 187 ft. wide. To the left rises the fortress of the Alhambra, the Kassabah, and to the right the Puertadel Vino, the palace of Charles V., and almost behind the Casa Real, or palace of the Moors.

We advise our readers to leave the Tuscan Palace and Alcazaba, for the end of their visit, and proceed at once to the Alhambra, after a glance at the

*Puerta del Vino (Gate of the Wine).*

—So designated because there was here, probably, a storehouse for the *pellejos* or skins of wine which were brought from Alcalá. Here, too, was the chief entrance of the town of the Alta Alhambra, with the house of the Kadi, and minor palaces of the aristocratic hangers-on to the Court. This *puerta* is most massive and beautiful. Notice especially the *azulejos* of the posterior arch. It was built by Mohammed V. The inscription over the arch begins:—

'I flee to God for protection from Satan, the pelted with stones.\* In the name of God, the merciful and compassionate. May the blessing of God rest on our lord and master Mohammed, and upon his family and followers.'

Then follow the 1st, 2d, and 3d verses of the 48th Sura of the Koran, and praises to the Sultan Abu, Abdillah, Al-gani, Bil-lah (the contented with God), who erected this monument.

**Palace of the Alhambra.**—The palace proper, as will be seen at a glance, occupied but a very small corner of the great Alhambra enclosure. There were, besides, the Alcazaba, occupying the whole of the western extremity, and the town of the Alta Alhambra, on the south and east, capable of containing some 20,000 souls. (It had a population of 6000 as late as the year 1625.) The palace—or rather palaces, for there were three of them (1) the older, *mezquita* portion, on the west; (2) the central Court of the Berkah and the

rooms lying to the north of it; (3) the Lion Court and all its dependencies—hung over the Darro, and the principal entrance was by a zaguan leading past the mosque into the Court of the Berkah. The present entrance is by a small, insignificant door, placed at the S.W. corner of the Court of the Berkah, and which is reached through a narrow lane formed by the palace of Charles V. on the right, and the partly modern and partly Moorish house inhabited by the gobernador. Entering a small corridor, a staircase to the left leads up to the functionary's *habitaciones*, which have been repaired, but possess little interest. The archives of the Alhambra are kept here, as well as two slabs of white marble exquisitely sculptured; they are erroneously called *Mesas*—tables—and from the inscription were probably placed in the wall or over some arch in a *mihrab* or mosque.

The other table has no inscription except the well-known 'Wa la ghalibilla-Allah,' 'There is no conqueror but God.'

This corridor has been modernised, but bears traces here and there of the Moorish period. There are some elegant arches and exquisite niches, erroneously called *babucheros* (from *babuche*, slippers) by Echavarria and others, who assert that the slippers, which in the East are always left on entering a habitation, were placed inside. It is an immemorial Eastern custom: 'And he said: Draw not nigh hither; put off thy shoes from off thy feet, for the place whereon thou standest is holy ground.' (Exodus iii. 5. and Josh. v. 15, etc.) From their usual inscriptions, and being usually placed within the inner apartments, together with what we have seen so often in Morocco, there is no doubt that they were used to hold porous al-carrazas, full of fresh water,

\* This expression, which often recurs in inscriptions in the Alhambra, is found in the Koran. According to a tradition among the Moors, Abraham being often molested by the repeated temptations of the devil, was wont to take up stones and pelt the intruder, who then withdrew, struck, we suppose, with so weighty an *argumentum ad . . . diabolum*.

and lights placed in crystal cases or transparent porcelain. Now, turning to the right, we shall enter the

*Patio de la Berkah, or de los Arraganes (Court of the Blessing, or of the Myrtles).*—Although some authors have derived the Spanish designation *alberca* from *al-beerkeh*, a tank, a pond, we think the derivation from *berkah*, the blessing, applies more accurately to this court, because it was used for ablutions by the royal family, and all others who were present at the *zalah* held in the private mosque of the palace, which is close by. This patio is 140 ft. long by 74 ft. broad, of an oblong form. In the centre is a large pond, set in the marble pavement, and now full of goldfish. Along the sides are edges of myrtles, carefully trimmed, and kept low, and the court hence has often been called 'de los Arrayanes' (Arrabicè, *arr-ayân*, myrtle). There are galleries on the N. and S. sides; that on the right as you go in (the S.) is 27 ft. high, and is supported by a marble colonnade; over this gallery rises a second, forming a sort of *entresol*, 8 ft. high to the ceiling. Underneath it, to the right, was one of the entrances; the door was *inutilizada*, as the Spaniards graphically express it, when Charles V.'s palace blocked up all that side. Over it are three elegant windows with arches, and six miniature pillars; the two large niches at the extremities are 3 ft. deep, and delicately ornamented with oval arches, resting on white Macael marble. The *azulejos* under the niches, that rise about 1½ ft. from the floor, ran formerly along the walls of the rest of this court, and are of a pretty pattern. The eight pillars supporting the gallery, and close to the mosque, are of great lightness, and the ornamentation of the capitals varies in each. Arches, slender and pliant like palms, spring from the capi-

itals, and bend most gracefully one towards another until they meet. At the base of each, which is divided into four sides, are medallions, with the words, 'Perpetual Salvation,' in Cufic characters. The ceiling of the galleries is plain, inlaid with wood carved into angular patterns, all of which used to be painted and gilt; the external ornamentation of the gallery is formed by a stucco tapestry, interwoven with flowers and leaves; the walls are high, and were tolerably restored in 1842. Observe the six oval doors and *agimex* windows. The upper gallery was restored by Señor Contreras, the father, we believe, of Don Rafael. The tank is a parallelogram, 124 ft. long, and 27 ft. wide, and 5 ft. deep; at each extremity is a *tazza* of white marble, from which the water oozes rather than flows into the reservoir. This court was built by Ibn-l-Ahmar, but richly decorated, painted, and gilt by Yusuf I. Like most of the halls and courts in this palace, this one has been the scene of many a deadly deed of vengeance and jealousy. Mohammed III., who had hastened to Granada on hearing the report of the presumed death of the usurper Nasr, was astonished, on alighting at the gate of the Alhambra, to find that Nasr had recovered from the apoplectic fit which had caused the report to be spread. Mohammed was instantly seized and confined in a dungeon, whence he was removed to this court, executed, and his body thrown into the pond, April 1311. From this court the imposing walls of the Torre de Comares are seen rising over the roof and to the N. This tower and the colonnades are reflected in the crystal mirror of the water, and truly 'lend enchantment to the view.' Optical effects, produced by water, light and shade, and combined gradual elevation, with an almost insensible

inequality in the floors of apartments, were often most happily treated and rendered by Moorish architects. This must have been a fairy entrance into a palace, when it was sparkling all over with gilding and vivid colours. The shield of the Moorish kings of Granada recurs very often. It is a plain escutcheon with a bend, once red, and the motto, 'THERE IS NO CONQUEROR BUT GOD.' This is the origin of the motto and shield. Ibn-l-Ahmar, who had been the vassal of Ferdinand, was present at the surrender of Seville, and contributed to the victory obtained by the Christians. On his way back to Granada, where he had determined to build the Al-hamrá, his subjects, who held him in great veneration, greeted him, Galib, the conqueror, to which he replied, 'Wa la ghalib illa Al-lah'— 'There is no conqueror but God.' According to another legend, on the eve of the battle of Alarcos, which proved fatal to the Christians, an angel appeared in the heavens, riding a sparkling white horse, and waving in his hand a flag which reached from pole to pole, and bore these same words. As modest a reply was made by the Black Prince, after the battle of Nagera, 'Thank me not, but rather praise God, for His, not mine, is the victory.' Ibn-l-Ahmar, on his being knighted by St. Ferdinand, adopted this motto (*mote*) on his coat-of-arms, which was heraldically a field, ore and Bend argent, with the above motto sable, but the bend and field varied at different periods. The real origin may be, that it was the tahlil, or war-cry of the Prophet, and was inscribed on the standard of Yacub-al-Mansur, at the battle of Alarcos.

☞ We do not follow strictly the course of the cicerone porter.

*Ante-Sala de Embajadores (Ante-Gallery to the Hall of Ambassadors).—*

Sometimes called *de la Barca* (of the boat), from the figure of the room. This is a very elegant and well-preserved specimen. The azulejos are fine. At each side of the entrance, which is very elaborate, is a small niche; that on the right has a pretty poem, in all the Oriental gallantry. The roof is bespangled with stars and other patterns, coloured. It was shattered in 1590. In the angles there is charming stalactical work, with miniature pillars, Lilliputian cupolas, half-moons, and the words, 'Blessing,' 'Salvation,' 'God alone the Conqueror,' 'Glory be to our Lord Abu Ab-dillah.' On each side are recesses, 22 ft. high, 9½ ft. wide, and supported by eight pillars, the capitals of which are formed by escutcheons.

*Sala de Embajadores (Hall of Ambassadors).—*Is the largest in the Alhambra, and occupies all the Tower of Comares. It is a square room, 37 ft. by 75 ft. high to the centre of the dome. This was the grand reception-room, and the throne of the sultan was placed opposite the entrance. Observe the azulejos, nearly 4 ft. high all round, the colours of which vary at intervals. Over this is a series of oval medallions with Cufic inscriptions interwoven with flowers and leaves; there are nine windows, three on each façade. The arcosonado is very fine, and rests on a wooden cornice; the ceiling, of alerce wood, is admirably diversified with inlaid work of distinct colours, especially white, blue, and gold, made in the shape of circles, crowns, and stars, a sort of imitation of the vault of heaven. The recesses of the windows are small cabinets in themselves, such is the thickness of the walls. The shutters and balconies were added by Charles V., and the view from them is splendid. From the one looking on the Darro, Ayesha is said to have let down

Boabdil in a basket, to save him from her rival Zoraya's relentless vengeance, and Charles V., leaning out of one, is said to have exclaimed, as he beheld the glorious panorama spread at his feet, 'Ill-fated the man who lost all this!' In the embrasures of the two north windows there may be studied the finest remnants of the old work in the whole palace—the best inlaid azulejos, the richest bits of blue, vermilion and gold colouring, and the most delicate column caps. Over the arch of entrance, and between the ornaments, runs the inscription:—

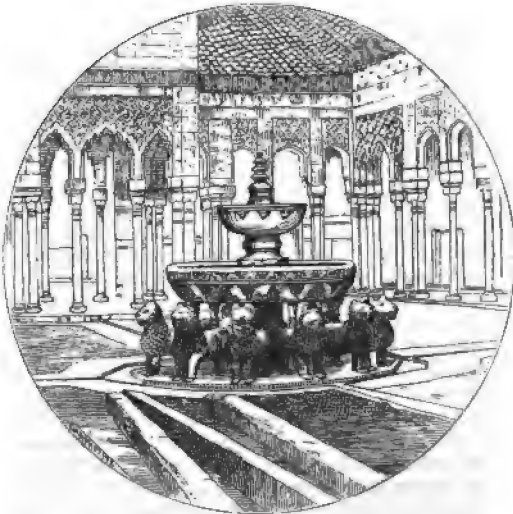
'GLORY be given to our lord, Abul Hachach. May God help him in his enterprise.' And round the niche to the right the inscription:—'Praise to the only God. I will remove upon Yusuf the malefice of the evil eye,' with five sentences:—'Say, I flee to the Lord of the rising sun, thanks (be given) to God,' etc. 'Praise be to God,' etc. The inscription round the one on the right is almost identical.

This hall is also called *Sala de Comares*, because its peculiar workmanship resembled that at Comarech in Persia, and the artists employed came purposely from that country. The present roof was a substitute for the original of wonderful stalactite work in stucco, but which fell down along with an arch made of mother-of-pearl, jasper, and porphyry. The ceilings of the window-recesses are plain, of inlaid wood, and badly restored. The balconies were added in 1632. Their use was not known to the Moors. The floor was of beautiful

alabaster, and it is said there was an alabaster fountain in the centre. At the end of 5th century there was a partial restoration of the gilding and painting. This magnificent hall, the work of Ibn-l-Ahmar, is higher, more solid and grandiose than the rest, and of a different period in the style and epoch. The walls seem to be covered with an infinity of guipures placed over each other.

*Patio de los Leones (Court of the Lions.)*

—This celebrated portion of the palace has been almost completely restored by Sr. Contreras with very great taste and



COURT OF THE LIONS.

ability. Although possessing as characteristics the most exquisite elegance in all its parts, it has not the imposing, majestic, and elevated style of the Hall of Ambassadors, and is attributed to other architects. It was built in 1377 by Mohammed, who, after being de-throned by Ismael, was a second time replaced on the throne with the aid of Don Pedro the Cruel, who murdered the



king, his former ally, at Tablada, close to Seville. According to Cean Bermudez, 'Arquit.' vol. i., the architect was called Aben Concind. It is nevertheless a perfect model of Moorish patio architecture. Observe those open-work circular galleries to keep off the sun; the lightness in the columns, the symmetry in the proportions, variety in the patterns, and filigree-worked walls through which the blue heaven is seen, filling the interstices with colour as if it were painted. The court is an hypæthral quadrilateral oblong of 126 feet (Spanish) long by 73 feet wide, and 22½ feet high under the galleries. It is surrounded by a low gallery, which is supported on 124 white marble columns, not counting the four embedded in the inner walls. The width between the walls and the pillars in the galleries is 7½ feet. The pillars here are irregularly placed; alternately isolated and in pairs. A pavilion projects into the court at each extremity, most elaborately ornamented and made with filigree walls; the domed roofs are very light and of that shape so poetically and justly called by those sons of the Arabs, the Spaniards, *medias naranjas*; they are surmounted by a spear with a flowing horsehair, surmounted by the crescent. There are three stalactite arches on each side, which have three columns at the angles and two single ones between each cluster. The ornamentation of the inner walls has almost all disappeared. It consisted of a *cenefa*, or fringe, of azulejos running up from the pavement, and then covered by stucco diaper varying in pattern at each moment, and not unlike that in the Comares Hall. Observe the effect of the tiles, coloured in different hues, and the painted and gilt shafts projecting, and called *cames*. The capitals are of different patterns, and were coloured and gilt.

The irregularity of the pillars was intended, and the result of study of effects. The fringe of the centre arch of the court is formed of the stalactite bricks placed radiating to the centre, supported by a charming bracket, which is a beautiful example of the constructive idea carried out in the decoration of the surface. The design of the 'lozenge' in the arches is most judicious; it is so arranged that by the repetition of a single tile, two or three patterns grow out of the combination. The capitals of the columns show various transitions in forms, but all gradual, and the constructive idea is never lost sight of. Over the capitals is the Cufic inscription, 'God alone the Conqueror.' The ornament on the piers contains in centre the shield of the founder, surrounded by the word 'Grace.' The main lines of the pattern are admirably adapted for giving height to the piers. The general form of the piers, arches, and columns, is most graceful; the mere outline of the voids and solids is perfect. The side arches are stilted, and struck from two centres, yet so slightly pointed that they are only just sufficient to relieve them from the compressed appearance of a semicircular arch. The middle one is also from two centres.

*The Fountain of Lions.*—In the centre of the court is the celebrated *Fountain* or *Tazza*. It is a dodecagon basin 10½ ft. (Spanish) in diameter, and 2 ft. deep, from which springs a pedestal supporting a second tazza 4 ft. in diameter and 1½ ft. deep. We venture to think that originally there was only the lower tazza, which rests on the lions, and was at a convenient height for ablutions, for which all fountains were made. The workmanship of the higher tazza is inferior, and the vain efforts of an unskilful, 18th century artist to imitate the Arabic patterns can be easily detected. The present marble pavement

conceals the lower portion of the dado, and is, therefore, now on a higher level than it was originally, even if it be the same; around the lower tazza runs a poem in Tawil metre; many of the verses were copied from the poem written in praise of the founder of this court, Mohammed V., by the Wazir Abu Abdil-lâh Mohamed Ebn Yûsuf Ebn Zemrec, a disciple of the celebrated historian Ebnul Kâthib.

The fountain is a magnificent alabaster basin. The twelve lions must be looked upon not in a sculptural way, but heraldically, as emblems of strength, power, courage. The lion in the East was a sign of power, and was always used heraldically by the Egyptians, and very often in Spain. They are in white marble, barbecued, with their manes cut like the scales of a griffin. They were probably the work of Spanish prisoners or renegades. According to Marmol and other historians, the children of Abu Hasen by Ayeshah were all beheaded over the fountain by order of their father (excepting the oldest, subsequently Boabdil).

*Sala de los Abencerrages (Hall of the Abencerrages).*—Derives its name from a legend, according to which Boabdil, the last king of Granada, invited the chiefs of this illustrious line of the Beni-Serrâ, better known as the Abencerrages, to a banquet, and had them taken out one by one after the feast, through a small wicket, to the fountain of the Court of Lions, where they were beheaded; a massacre which contributed to his ruin, as they were the main support of his kingdom, and had helped to place him on his throne. The wicket, which had beautiful folding doors, was removed in 1837, and partly destroyed by the then governor of Alhambra. The dingy ferruginous spots on the marble pavement near the fountain are said by the cicerone to be

stains of blood. Others assert that they were murdered here, which would be an Irish way of killing them in this room, whilst they were beheaded in the Court of Lions. This legend has no other authority than a 'romance,' 'Historia de las Guerras Civiles de Granada.' That several of the Abencerrages were treacherously murdered in either this or some other hall is certain, but it was by Abu Hasen's orders, and not Boabdil's; the reason being that the Abencerrages had sided with Ayeshah, and the pretext that one of them had outraged his sister. (See Marmol, 'Rebellion de los Moriscos,' lib. i. cap. 12; 'Hist. de Granada,' by Lafuente Alcántara, vol. iv. etc.) The ornamentation was identical with that of the Hall of the Two Sisters; it has undergone many restorations. Enter by an oval door, which leads into a very narrow anteroom with a small door at each side, communicating with inner halls, and on the arch the usual inscription, 'There is no conqueror but God,' and 'Blessing,' etc., 'Glory be to our lord Abu Abdil-lâh.' There are but a few inscriptions here, and several are out of the poem of the Hall of the Two Sisters, which Lafuente Alcántara ('Inscripciones Arabes de Granada,' vol. i. p. 126) thinks must have been placed there when, in the 16th century, this hall was repaired; it had given way after an explosion of a gunpowder magazine situated close to San Francisco. When the restoration was directed by Alfonso Berruguete, at the time several ornaments belonging to other parts of the palace were then recast, and placed without regard to their original destination. Observe how exquisitely the arch form gradually grows out of the shaft of the column, the stalactite roof crowning this hall, and the pendentives of the two arches leading into the hall and those over the alcoves. The roof

is most exquisite—the blues, brown, red, and gold, are most effective; the green at the sides is blue decayed. With the back to the wall, the view over the fountain through the three arches to the fountain in the Court of the Lions is strikingly beautiful. It is a perfect square. Its cupola or dome is very lofty, half round and half conical; at its base there are small trellised windows, behind which the women could hear music without being seen. Many of its azulejos are of Spanish workmanship, made and designed by Antonio Tenorio, 1536 ('Archives of the Alhambra').

*Salas del Tribunal* (Council Hall of Justice).—On the eastern side of the Patio de los Leones is a long gallery, divided into alcoves, or divans, connected with each other and called del Tribunal, from the doubtful tradition that the khálif used to give audience here, or, more likely, treat of state affairs. In the centre one, observe the six fine stalactite arches rising from small columns. It was restored in 1841. Observe the medallions mixed with the rest of Arab patterns, bearing the badges of the Catholic kings, the yoke and bundle of arrows, with the motto, '*Tanto monta*.' Three arches lead into the hall of the Council Room, 15 feet high. The Council Room is 75 ft. long by 16 ft. wide, and the hall is divided into seven compartments, including the alcoves; the three facing the doors or arches are square (38 ft. high to the dome), and the other four quadrilateral oblong (16 ft. long by 8 ft. wide). In the wall of the hall, opposite to the entrance, there are three more that lead to as many other rooms. The ornamentation of these rooms is very minute, and more delicate and more profusely decorated and coloured than any other. The arch opening into the central saloon is perhaps unequalled throughout the rest of the

Alhambra; the archivolt spandrels are very elaborately worked and splendid. The whole seems to have been the work of the Genii, raised in a night by the sounds of some mysterious soft music, and at the wand of a magician—so light, vapoury, spider's-web-like, gossamer work it is.

After the conquest, the great mosque of the Alhambra was purified and converted into a cathedral; but on the edifice threatening ruin Philip II. had the sacrament removed to this hall, where it was kept for thirty years until 1603, when the Church of Sta. Maria de la Alhambra was completed.

The open camarines or recesses in the S. wall are interesting, and here much repairing has taken place in very good style by Sr. Contreras. The ceiling is oval. In the domes are some very curious paintings. The ceiling of the central recess or alcove is the best; the background is gilt and studded with stars. At the extremity are two escutcheons and shields, red ground traversed by a barre or. In the centre are painted ten Moors squatting on cushions, with long beards, their heads covered up in hoods, and the hand leaning on the al-fange, or double-edged Arabic sword. Much has been said and discussed about these paintings—who painted them? when? whom are they intended to represent? who was the artist? Marmol, '*Guerrade Granada*,' book i. pt. 1, says that Balhaxix (Mohammed II.) built the Alhambra, and that the buildings were greatly added to by '*diez sucesores suyos, cuyos retratos se ven en una sala*' ('ten of his successors, whose portraits may be seen in one of the halls'). Argote de Mollinas, '*Paseos*,' vol. ii. p. 164, and several other writers who lived shortly after the conquest of Granada, confirm this point, and in the archives of the Alhambra, even those relating to the

15th century, this room is always styled 'el Cuarto de los Retratos' (the Hall of the Portraits). According to the French writer Gachard, there is no doubt that John Van Eyck went to the Alhambra about 1428, accompanying the embassy sent to Portugal by the Duke of Burgundy (whose valet he was), to solicit the hand of Isabella, the daughter of Joam I. of Portugal. ('Rathgeber, *Annalen*, p. 36; Racinski, 'Les Arts en Portugal,' pp. 195, 196.) Gachard says he went to the Alhambra, and painted the Moorish kings. It might be some copy of this now lost picture made by some artist of the time, Maestro Rogel (Roger of Bruges), a scholar of Van Eyck, or another.

Mr. Owen Jones is in favour of their being Moorish work, from the purely Moorish ornaments introduced in the paintings, and the details in the construction of the domes. (Owen Jones, 'Plans, Elevations,' etc., folio; London, 1842, plates 46, 47, 48, and 50.) Mr. Ford ('Handbook,' p. 311) is of opinion that they were by some Christian renegade, and that the process employed was common to Byzantine painters. Viardot ('Les Musées d'Espagne,' Paris, 1860, pp. 200-205) believes them to be posterior to the conquest of Granada. 'These paintings are of bright colours, but in flat tints, and were first drawn in outline in a brown colour. They are painted on skins of animals sewn together, nailed to the wooden dome, a fine coat of gypsum forming the surface to receive the painting. The ornaments on the gold ground are in relief.' (Owen Jones, 'Alhambra.') It may be that they were placed after the conquest, but certainly they were never the work of Moors. They have seldom departed from the precepts of the Koran, prohibiting the representation of living subjects, especially of man, and the few examples to the contrary that are ascribed

to them were most likely not their work, such as the sarcophagus found at the foot of the Torre de la Vela, the lions in the court, etc. The ceiling of the room on the left represents a field with a lake, in the centre of which is a fountain with two basins, with trees, woods, and birds, and two damsels gazing on the water. In the wood a boar-hunt is represented, and opposite a castle with turrets, out of which two ladies, followed by dueñas, are seen issuing, to receive the homage of two knights. In the ceiling to the right is represented a castle with towers, and from the highest one a lady, with the unavoidable dueña, is entreating two knights who are fighting to cease their sport. Opposite the castle stands a woman holding a couchant lion with a chain. Close to her is an enchanter who holds a lady in captivity, and a mailed knight or champion coming to free her. In the extreme opposite of the ceiling there are two castles with ladies leaning out of the windows, apparently much distressed, and at the foot of the castle is another lady sitting on a cushion, and pointing to the cases in a chess-board. Not far are two knights, one wounding a deer and the second some wild beast. There are several dogs, wild beasts, and fantastical birds. Besides, Moorish kings might have employed some Christian painter, as the Grand Signor did Gentile Bellini, for they were not always at war with Christians. For ourselves we are of opinion that these paintings were the handiwork of Italian artists towards the end of the 14th century, and it is not difficult to piece the whole series into a consecutive representation. (See 'Sketches in Spain,' pp. 284, 285.)

*The Vase.*—In a small room at the entrance of the Lions' Court may be seen the celebrated vase of the Alhambra. This most splendid jar or vase (*jarron*) is enamelled in blue,

white, and gold: the companion was broken during the governor Montilla's time, and the fragments sold to a French lady. It is a fine specimen of the Moorish ceramic art, and dates 1320, belonging to the first period of the history of Moorish porcelain. It is 4 ft. 3 in. high. The ground is white, and the ornaments blue. In the middle are two animals, more like llamas than camels. It was found full of gold. The inscription has been differently interpreted, but all the commentaries made are sheer nonsense. The only inscription is 'Eternal Salvation,' repeated very often. Here would be another subject of controversy—were the animals painted by Moorish artists?

*Sepulchral Slabs.*—Note also in this museum the two sepulchral slabs of the kings Yusuf III. and Mohammed II. Four only were found in the Pantheon or tomb-house of the Moorish kings, which was situated not far from the Court of Lions, and close to the actual habitations of the curate of the Alhambra. They were found in 1574 (the two others of Ismael and Yusuf I. have disappeared), were placed perpendicularly, and the letters gilt on a blue ground. On one side was a long inscription in prose (which has been copied, though somewhat erroneously, it is said, by Al. del Castillo), and on the other the defunct monarch's eulogium in verse. The inscription of Yusuf III. is much deteriorated.

The slab of Mohammed II. is of white marble, and is much better preserved. It was formerly placed over the fountain in the garden of the Adarves. It is inferior in the poetical sentiment. A sort of sarcophagus with a basso-relievo that was found in the gardens has been removed hither too; the subject seems to be a fight between lions and deer, done in the most rough, coarse way. We also think them not to be Moorish

work, and that, notwithstanding the Moorish ornamentation, that they were probably found in some Visigothic ruins, and may have formed part of a retable.

*Sala de las Dos Hermanas* (Hall of the Two Sisters), formerly called *De las Losas* (slabs).—The explosion of the gunpowder magazine already referred to injured this hall as well as that of the Tribunal, destroying in both the beautiful glass windows, which were painted 'con muchas istorias y armas reales.' (Archives.) This suite of rooms derives its name from two equal-sized white slabs which form a portion of the pavement, and are called 'The Sisters.' Before entering into this most beautiful hall, observe the arch with the white marble on the sides, and on it 'There is no conqueror but God,' etc. This arch leads into a narrow ante-chamber; on the sides are small doors, opening on inner rooms. The second arch is also oval. On the impost, archivolt, etc., are several diminutive shields with the usual motto. Everything here ought to be attentively examined, for all is exquisite. The pavement rises gradually. Observe the effect from the Court of Lions towards the *Mirador de Lindaraja*. In the four walls of this hall there are arches, one at the entrance, two on the sides over the alcoves (*al hamis*, Arabic) or recesses in the wall, and a fourth leading to the square hall leading to the *Mirador de Lindaraja*. On the walls the azulejos rise to a certain height, forming rich alicatado work; it is decorated at intervals with the shield of Ibn-I-Ahmar. Over each arch there is a latticed window, with wooden *jalousies* (a most appropriate name), belonging to the upper floor. There is a fountain in the middle. The stalactite roof is most wonderful; 'nearly 5000 pieces,' says Owen Jones, 'enter into its construction, and though they are mostly of

plaster, strengthened here and there with pieces of reed, no part of the palace is, in the present day, in a more perfect state of preservation.' It is a profusion of vaults, miniature domes, most rich and elaborate. This formed a portion of the private apartments of the wives and slaves of the khálif. On the alcoves on each side were divans and couches; but it was principally destined for the khálif's wives and slaves. This hall abounds with inscriptions, all allusive, and of a character suited to the dwelling of the black-eyed sultanas. Mr. Owen Jones has copied most, but omitted unintentionally the eight medallions between the sixteen circles on the wall. The last medallion is a repetition, as the anterior has been destroyed.

We omit this poem, as well as the rest, the beauty of which lies rather in the musical sounds and words, than in feeling or thought.

*Corredor, Antesala del Mirador de Lindaraja* (leading to the Mirador of Lindaraja).—The arch leading to this hall has an inscription in African characters, and two niches on the sides. This room is square, and has a pretty stalactite roof, with thirteen diminutive cupolas. In the wall in front are two ajimez windows, supported by marble and stucco columns.

*Mirador de Lindaraja* (from *mirar*, *mirari*, to see, to admire, to look on, or out), a boudoir of the sultana. It is a perfect square, and looks on the garden of the same name. There are three ajimez windows. The cornice is composed of small columns, arches, niches, etc.: the frieze is charming; the artesonado ceiling peculiar in its construction.

*Patio de la Reja*.—On the left of the hall, between the Mirador and Hall of the Two Sisters, is a door, which leads through a modernised corridor to some

rooms repaired and modernised by Charles V., painted by several artists, and whitewashed when Philip V. was in Granada. There are the initials K. and I., Charles and Isabella. Turning on the left, and through another corridor, we arrive at a small patio called *de la Reja* (of the railing), so called from the iron one placed here, and resting on iron pillars. It was placed here about the year 1639, and it is thought that in the adjoining room the silver of the kings was kept when they lived in the Alhambra. Opposite are the Bath-rooms; on the left, the Court of Lindaraja; on the right, the Hall de las Ninfas.

*Sala de los Baños* (Bath-rooms).—This suite of apartments must have been considerably more numerous, though they were the private baths for the sultan and royal family. Their system of bathing was what we now call Turkish baths, and the way that the pipes and apparatus themselves were laid down would give us no mean idea of the proficiency of the Moors in these matters. The first room is called *Cuarto de las Camas, ó del Descanso* (*Repose*), Chamber of the Couches, or of Rest. It has been very ably restored by Sr. Contreras. It is square, with four marble pillars forming a gallery all round, and on the sides two alhamis, or alcoves, formed by two arches, which are supported by columns. Within the alcove was a raised-up couch, upon which the cushions were placed. In the middle a fountain. On the walls, over the azulejos, the badge with Charles V.'s motto, '*plus ultra*.' At each of the four angles a small door, arched, leading to the bath-rooms. They were made in Abu Abdilla's time, and probably about 1308 to 1306, as the inscriptions allude to the hopes that God may grant him a speedy and near victory. The upper portion is formed by

four arches to each wall, connected by railings. There are sixteen windows, over these a wooden *jalousie*, and over this again a superb artesonado ceiling. The upper gallery was used for musicians, who played and sang whilst the bathers were resting on the couches after being shampooed. This leads to some small rooms; the first, Baño de los Niños, used by the Sultan's children. They are each about 8 ft. long by 5 ft. wide. In each is a small recess in the wall, like a cabinet, formed by a horse-shoe arch, and in it a bath in white marble. Over this, on the wall, a niche where to place the slippers, etc., and under it the pipes. From these you pass to another, 13 ft. long by 8 wide, which serves as an antechamber leading to a square one. Here at each side are alcoves, and in front a door leading to the principal bath-room. There are two fine large baths here; one is 10 ft. long, 5½ wide (across), with two stoppers to warm the water; the other one is square, and all have niches. This room communicated formerly with others where the water was heated, etc. The pavement of all these rooms is of white Macael marble. The roof was lighted up with *tumbreras*, *louveres*, or port-holes, cut into the shape of stars. The domes of the *Krard'-rahs* in the East have similar apertures. The recesses formed by the columns had probably *divans*, where the manipulations were performed. These were probably the hot and cold baths, called in the East *Hau'-a-fèeyehs*.

*Sala de los Secretos* (Chamber of Secrets), which ought rather to have been called Chamber of Indiscretions. Applying the ear to an opening made at each angle, one can hear what is said at the other extremity, however low spoken. This is an acoustical device, produced by the shape of the ceiling, which forms an elliptical figure; thus

all sonorous sounds, spreading from a focus, are reflected to another one by the hollow walls. There is another similar *secrets-room* near the *Myrtle Court*.

*Jardin de Lindaraja* (Garden of Lindaraja).—A small garden. In the middle is a fine fountain with a basin 10 ft. diameter; from its centre a high pedestal springs, which supports a *tazza*, which has the shape of a shell; its workmanship is Arab, and the inscription around it partly worn out.

All round this garden is a gallery, supported by fifteen Arab columns on two sides, and on the third by *machones* of brick. In this court is a window with a superb look-out on the woods of the Alhambra, Generalife, Darro, etc.

Under the *Salon de Comares* is the chamber called '*de las Ninfas*,' not now shown, which used to contain some statues of nymphs ascribed to the artists brought by Charles V. for his palace here, and a medallion of Carrara marble representing Jupiter metamorphosed into a swan, etc., and two fauns.

Close by is a small room, from which the ascent is made to the Royal Chapel, rarely shown. The ceiling is inlaid, the colouring fine. Some suppose that the window on the right served to let down Boabdil, and not that in the Hall of Ambassadors, which is higher. The *Capilla Real*, which was used by the Catholic kings, is a mixture of Arab and Christian styles, of Koranic signs mixed with the Catholic ones, and shields, etc. Over the altar is a picture by Rincon, the Adoration of the Kings; at each side an image representing Vice. The windows look on some grounds and paltry hovels, which once were part of the palace, and preserve here and there some vestiges of past magnificence.

*Tocador de la Reina* (the Queen's Boudoir).—A heavy gallery, built by

Charles V., leads to this room. It is 9 ft. square. In a corner of the room is a marble slab, drilled with sixteen holes to admit perfumes whilst the sultana was at her boudoir; but we rather think that it was a sort of *calorifère* contrived by the chilly Charles V. The walls are fresco-painted with subjects, views of sea-ports; the frieze is composed of sphinxes, genii, winged heads of serpents, etc. etc. There are nine windows, and between each are indifferent paintings, such as the Fall of Phaeton, etc. The artesonado ceiling is pyramidal, with inlaid wood painted and gilt; round are several Arab pillars, much deteriorated, and half blocked up by Charles V. There are also several figures painted, representing Faith, Hope, and Charity, Justice, etc. The initials F. and Y. are the monograms of Philip V. and Isabella. The frescoes are by Bartholomew Rajos, whose brother Pedro has left some works at Granada, and by Alfonso Perez and Juan de la Fuente. This room was used by the Arabs as a mihrâb, or oratory, for the evening prayers. The tower is lofty. The view from it is very grand—the Generalife with its gardens and white sparkling buildings, the river Darro and its banks lined with poplars, the verdant Vega, and snow-clad Sierra Nevada.

*La Mezquita* (the Mosque).—Near the entrance is an elaborate and beautiful niche. This mosque was converted into a chapel by Charles V.; a great many injuries and sad restorations and changes have taken place. The walls have been whitewashed, the hall reduced almost to half its former size by a railing, and the floor considerably raised. The carved roof is exquisite, resembling tortoise-shell work, and gilt; it was repainted by Ferdinand and Isabella. Near the entrance, on the right, is the exquisite niche in which the Koran was

deposited. The inscription on the sides is taken from the 7th Sura of the Koran, versicle 204: 'Be not one of the negligent.' The altar is heavy, and placed in the middle. The floor of the mosque has been lowered about 2 ft., with a view to obtain height for the raised gallery or pew. The azulejos are very fine, and run up the walls about 5 ft. high; the inscriptions are only the often-repeated verses of

The glory is God's; the power is God's; the empire is God's.

Between the azulejos, 'There is no conqueror but God,' and the shields of the kings of Granada, bearing the above motto. The capitals of the choir pillars were gilt and painted by Prado in 1631.

*Patio de la Mezquita* (Mosque).—On the right of this patio is a sort of portico or atrium, formed by three arches, which are supported by marble columns, with a door leading to the corridor communicating with the mosque. This court, with its lovely ornamentation, has been carefully restored by Sr. Contreras. It was built by Mohammed V., as the verse on the wooden frieze under the roof has it, which must formerly have gone round the whole court. Note especially the decoration of the façade and cornice, the windows, and the column capitals. Originally there was a fountain in the centre.

*New-discovered Hall*.—A hall called Sala de los Blasones, or Hall of the Shields or Escutcheons, because it is decorated with several shields with initials, has been lately discovered. The walls were whitewashed, thus concealing the former Arabic work, and are being restored; the plaster has been taken down, and the wonderful ornamentation is now revealed. Its former stalactical roof and ornamentation are of the work called Comarragia (that of Hall of Ambassadors), and are now being



extricated out of the modern roof which already existed in Philip V.'s time. It was probably used for festivities, or as a dining-room. The banqueting-hall in the East was always near a court and garden (compare Esther vii. 7, 8).

*Minor Curiosities within the circuit of the Alhambra.*—Around the walls are several towers still extant, but mostly going fast to ruin; some deserve very close examination from their beautiful workmanship. Ask for a noteworthy statue of Paris. According to some, it is a Roman statue; according to others, it was made and destined for the palace of Charles V. There is also a pillar, with the Latin inscription, 'Corneliae L. F.; Cornelianae; P. Valerius Lucanus. Uxori indulgentissimae, D.D. L.D. O.D.' It was probably over a Roman tomb, and dedicated, as it runs, by one Valerius Lucan to his most indulgent wife, Cornelia. Before these we must mention the parish church of *Sta. Maria de la Alhambra*. It was built in 1581 by a Burgalese architect, Juan de Vega, and was finished in 1583. It was built for Philip II., and it is supposed Juan de Herrera was not a stranger to the general plan. On the S. end, let into the wall, is a slab of Macael marble with a Gothic inscription referring to the consecration of three churches built in the times of the kings Viterico and Recared. This church was built on the site of the great mosque which was destroyed (fell down) in time of Philip II. The mosque was built by Mohammed Abu Abdallah III. in 1308, and Ibn-ul-Kattib describes it thus:

'It is ornamented with mosaic work and exquisite tracery of the most beautiful and intricate patterns, intermixed with silver flowers and graceful arches, supported by innumerable pillars of the finest polished marble' (Gayangos).

The sultan had consecrated to it part of the taxes paid by Jews and Chris-

tians, and had sold several estates to make a rent for it.—(Casiri, 'Bibl. Arabico-Hispana.') In Al Kallet, par. 5, Mah. III., quoted by Lafuente Alcántara. *The Convent of San Francisco*, now secularised, is not far from this, and was the first built after the conquest by Talavera, the confessor of Isabella, in 1492. At their death, the bodies of the Catholic kings were first placed here until removed, in 1525, to the Capilla Real. There were gardens here, and the bath-houses of the Moorish princes.

*Fortress.*—The walled circuit formed by the fortress of the Alhambra is the highest in the capital; it is 2690 ft. (Spanish) long by 730 ft. in its widest part. The average thickness of the walls is 5 ft. and the height 27 ft. In the walls there are at intervals turrets, which begin at the Torre de la Vela, follow the Adarves, Gate of Justice, Tower of Prisons, Tower of the Siete Suelos (where the door is said to exist, but cannot be seen, through which Boabdil sallied to meet the Catholic kings), Torre of the Water, Towers of Catholic Kings, of Los Picos, Infanta, Comares, the circular cubo tower of Homenage and the Quebrada, and that of the Armoury close to the Vela. The French on withdrawing exploded great part of the fortress, especially that towards the Generalife.

The walls and towers are made of chinarro (flint, earth, and lime), which become like stone under that petrifying baking sun. Not a less curious portion is the subterraneous Alhambra, full of corridors, chambers, etc., which served the princes as ways of escape during the often-occurring intrigues and other dangers of war and faction.

*Towers.*—*De las Damas*, or *del Principe*, built by the Sultan Ismael. It is spoiled now, and unfortunately in private hands, but still keeps its old *mirador*

intact, with some very lovely decoration. Visit, close by, the tiny mosque where some say that Jusuf I., the chief founder of the Alhambra, was murdered at his prayers. Note here a very perfect Arabic inscription, formerly placed over the entrance of the Mint; also two Assyrian lions, brought from the same place, and the coat of arms of the first Christian proprietor, Astasio de Bracamonte. *Torre de las Infantas*: once the residence of the Moorish princesses. Beautiful decorations; machicolated roof, and portico leading into a pretty gallery; two arches, with a slender column between them, are exquisitely ornamented; poor in inscriptions: one runs thus:—'Glory be to our lord the Sultan Abu Abdillah, the contented with God.'

*Torre de la Cautiva* (Captive).—So called because it was, doubtfully, for some time the residence of the beautiful Christian prisoner, Doña Isabel de Solis, afterwards the favourite sultana of Abn Hasen, who called her the Morning Star, 'Tsorayya,' or 'Zoraya' (the word in Arabic rather signifies 'the Pleiades' than any determined star.—'Iscriciones de Granada,' p. 176. Observe the slender arches and a delicate tarkish. The central chamber of this tower possesses some of the best azulejos, and most delicate and delicately coloured ornamentation of the whole Alhambra. The style is that called 'Comarragia,' of which the Hall of Ambassadors is a fine specimen, and it was most probably (a presumption based on the adoption of this style and the inscription) erected by Abul-Hadjaj-Yusuf, 7th king of the Beni-Nasr dynasty. The greater portion has been well restored by Sr. Contreras. It is square, has three windows and one door. On the portico are four inscriptions of the usual short sentences. On the walls forming the four angles are other inscriptions.

On another wall may be read the 114th Sura, wherein the dogma of the unity of God is opposed to that of the Holy Trinity. (In the coins of the Khalifs of the East and Spain, until the period of the Almoravides, this same legend is found, which constitutes one of the fundamental dogmas of the Mussulman religion.)

This tower must have been built about, or rather after, 1325. The captive might have been the fair Christian that Abul Walid Ismaël (who died 1325) carried off from the harems of Mohammed Abn Ismaël, king of Algeciras, at the siege of Martos.

Visit also the Torre de los Picos, guarding the Puerta de Hierro, and, some distance from the Alhambra but intimately connected with its story, the

*Cuarto Real*, in the *huerta* which once belonged to the Convent of San Domingo. The exterior is solemn, plain, and severe, as are all Moorish palaces; the inside is a square room, lofty and spacious, which was the secluded palace to which the Granadine kings resorted for the Rhamadan or fasting period, and the inscriptions seem to confirm this presumption; much deteriorated. It is private property, and an endeavour is being made to repair it well. The entrance is by an arch very well preserved, and upon its jambs on the azulejos (left and right) there is a complicated and showy effect of white, green, and purple.

See also four exquisitely decorated arches, above which were as many windows, now filled up; beautifully inlaid roof; charming azulejo columns; and the arched alcove with its pretty window. The white tiles with golden scroll must be observed, as being exceptions to the rule.

**Generalife.**—Jennatu-l-'arif, Arabic, the Garden of the Architect.

(Permission is required from the *administrador* of the proprietor, Marquis de Campo-tejar, whose villa is worth seeing—small fee to keeper.)

This summer villa of the sultans of Granada was, probably, in the first instance, an important watch-tower, or advanced sentry of the fortress of the Alhambra. It was built no doubt by the first kings of Granada, and considerably enlarged, or rather rebuilt, in the reign of Abu-l-Wálid, about the 'Year of the Great Victory of Religion,' as the inscriptions run, that is in the month of Rabié 1, 719, which corresponds to April-May, 1819—the very year when the armies of the Infantes D. Juan and D. Pedro were routed and the princes killed; an event that took place close to Sierra Elvira. Mármol, who wrote in the 16th century, derives the etymology from 'Garden of the Dance' (De la Zambra), which certainly would appear more appropriate to this the abode of pleasure and revelry. The palace and gardens became the hereditary alcaidia of the house of Avila, and subsequently by marriage a portion of the estates of the Marquis of Campo Tejar (of the Italian Grimaldi-Gentili family of Genoa), Philip IV. having made it a perpetual grant to the house of Granada and Venegas. There is, besides, another house of Granada, whose dukes are descendants of Doña Isabel de Solis (Zoraya), the fair sultana of Abu-Hasen. This palace, which was used on great festal occasions, is inferior to the Alhambra in size and general style. Our appreciation of its merits is, however, liable to mistake, as whitewash and neglect have been busy at work, and but little remains to recal the glowing descriptions contained in the few poems which have escaped the wrathful hands of restorers. A principal feature must have been the gardens and waters. The canal of the Darro empties here its abundant and rapid waters, which flow through a series of evergreen arches formed by yews twisted and cut into quaint patterns.

On the sides grow oranges and lemon trees, their vivid shining leaves contrasting pleasantly with the sombre arrowy cypresses.

On leaving the Alhambra, passing by the Hôtel de los Siele Suelos, and glancing to some ruins on the left, said to be remains of the stables of the Moorish guard, we turn to the left and enter, by the Cancela de Fuentepeña, the principal avenue of the villa, which on approaching nearer is shaded by tall secular cypresses and hedges. On arriving, the portress, who seems a descendant of the former door-keepers of the palace, comes down lazily and opens the door, which leads into a spacious patio, with a garden in the middle, through which runs the Acequia. A long gallery, decorated with slender pillars and seventeen arches runs on the left, overlooking the Alhambra. Whitewash laid in thick coats has concealed, and may have saved in some respect, the delicate tarkish, the ceiling, and arabesques over the pillars. The chapel into which visitors are taken next is most indifferent, and was built on the site of a Moorish oratory, or mihráb, of which some portions may be still descried. A few modernised rooms follow, in one of which are placed some daubs vouchsafed as authentic portraits of Boabdil, the Catholic Kings, Gonzala de Cordova, and any other hero you may choose. There is, however, close by, a most exquisite boudoir, which has preserved its former style. Observe the coloured domed ceiling, the stuccoed walls, which look like the open worked leaves of a Chinese fan.

Pass on by a staircase to *The Court of the Cypresses*. It is square, with a pond in the centre, surrounded by hedges of roses, with coloured flower-pots. The garden preserves the general form of the Moorish period; but was

modernised in the reign of Charles V. Observe the beautiful cypresses, which date from the time of the Moors. Under one of the largest, a love-scene is said to have taken place, in which Sultana Zoraya was the heroine; but the authenticity of the story is doubted.

A mirador crowns the slopes; the view from which is glorious. A side-door leads to the *Silla del Moro*, a hill, the summit of which was, until lately, generally supposed to have been the site of the celebrated Alijares, another sumptuous Moorish palace. (It is tolerably well established, now, that the Alijares crowned the opposite, lower hill, over the Campo de los Martires.) Here was also the far-famed summer villa of Darlaroca, or the Bride's Palace; and on the other side, descending towards the Genil, stood the wonderful aviary of Dar-al-wad, or House of the River. There are some remains of a mihrab and Moorish tanks, the largest of which is the Algabe de la Lluvia.

Proceed next, turning to the right, to the site of the *Campe de los Martires*. On this spot Boabdil, the day of the surrender of his capital, met Cardinal Mendoza, and proceeding a little farther, close to the present small church of St. Sebastian, the ill-fated dethroned monarch held the interview, already described with the Catholic Kings, who, on January 6, entered the city, holding a grand levée in the Hall of Comares. The convent, once situated here, has been removed. The slopes of the hill are covered with excavated hovels, inhabited by gipsies, and farther on by cármenes or villas. To the left a small avenue leads to the fine mansion and gardens of Sr. Calderon. Following the road by the gardens, we reach the *Torres Bermejas*, or Red Towers. Here is the Church of San Cecilio, a Mozarabic church during the Moslem's sway, raised to a parish in 1501.

**Cathedral.**—Hours to see Cathedral, 8 A.M. to 12 A.M., and 3 P.M. to 5 P.M. To see the Chapel Royal, after or before the coro service, apply at sacristia for the civil sacristan, Don Antonio. This fine specimen of the Græco-Roman style was intended by the architect to be second to no church in the world, 'except, perhaps, St. Peter's.' The proportions are good, but the building is not seen to advantage, from being rather choked up by the surrounding houses. It was built on the site of the great mosque, and begun in 1529 by Diego de Siloe, son and scholar of the celebrated Burgalese, Gil de Siloe, continued by his pupil, Juan de Maeda, and Juan de Orea, one of the architects who worked at the palace of Charles V. It was completed in 1689. *Exterior.*—It is placed between the Plaza de Bibarrambla and that of Las Pasiegas; the principal façade is in the latter square, and is composed of three entrances, adorned with statues and alto-relievos. *Interior.*—Noble, simple, and grand, divided into five naves; the pillars massive, with heavy entablatures and weak superimposed cols. Domical roof poor; windows bald. The choir is in the middle; the stalls of different periods and indifferent merit; the trascoro is churrigueresque, but not of its worst style, made up of red, black, and white marbles, with a curious mosaic on the altar, which a *lucus naturæ*, slightly aided by man, may represent the Temptation of St. Anthony in the Desert. The organs are not in good taste, but first-rate as instruments. The marble pavement very fine, and placed at the end of the last century. The noble cimborio rises some 220 ft., and the arch (*arco toral*), 190 ft., opening to the coro, has a bend which is much admired by connoisseurs. The dome is painted in white and gold; the high altar stands isolated, and at the

sides are the kneeling effigies of Ferdinand and Isabella. The interior is 425 ft. long by 249 ft. wide (Spanish measure). The High Chapel is very fine. There are seven pictures by Alonso Cano, and the colossal heads of Adam and Eve, also by him, above the high altar, let into circular recesses; there are fifteen chapels around the church. Beginning by those to the right, we may mention:—*Capilla de San Miguel*.—Founded by Peralta, Archbishop of Granada, and before Bishop of Tucuman and Cusco, whose enormous wealth was equalled by his generosity and love of art. He lived near Granada in his magnificent villa of Viznar, more like a king than a priest of God, and is buried here. It was built in 1804, by Romero de Aregon. The statue of the tutelary is of marble of Macael, and there are some fine jaspers from Sierra Nevada. In the group, Satan absorbs all the room, which made the prelate observe, 'El diablo se lo ha llevado todo.' It was designed and executed by one Adam, who in this case was not the first man in his time. To the right a fine Alonso Cano, 'La Virgen de la Soledad.' Next comes the door which leads to the sagrario. Some pictures, and one before which San Juan de Dios used to pray. *Capilla de la Trinidad*.—Paintings: subject, God the Father a Dead Christ, by Cano, and a Holy Family on left by Bocanegra. *Altar or Chapel of Jesus Nazareno*.—The retablo is full of pictures by Ribera and Cano; the one in the middle, St. Paul, is the copy of one that was stolen in 1842, which theft is here kindly attributed to Ingleses over-enthusiastic for 'las glorias de la escuela española.' By Ribera, San Antonio, St. Lorenzo, the Magdalen; by Cano, St. Augustine, La Amargura, a Christ, and a Virgin.

Next comes the beautiful arch and

door that lead to the Capilla Real. It is of good Gothic style, and most richly ornamented; observe the two splendid royal escutcheons, a series of saints in a row round the arch, etc. *Chapel of Santiago*.—An equestrian image of St. James, by one Medrano. The different chapels about the interior between the naves are not remarkable; at that of Sta. Ana, observe the pictures of San Juan de Mata and San Pedro Nolasco, by Bocanegra. *Chapel de la Antigua*.—Portraits, said to be exact likenesses, of Ferdinand and Isabella, by Rincon; ascribed also to Juan de Sevilla, who, it is added, copied them from the originals by Rincon, now at Madrid; the image on the altar is the identical one which the Catholic kings brought to the camp during the siege, and placed in the Church del Cármén, near the Ermita de San Sebastian. Pass on to *Chapel del Cármén*.—A fine head of St. Paul, by Cano. Over the door leading to the Sala Capitular, observe a medalion and a beautifully composed and executed group of 'Charity,' by Pietro Torrigiano, Michael Angelo's rival, and favourite of Lorenzo de Medici. This great Florentine sculptor hastened to Granada when he heard that Charles V. had appealed to the first artists of the world to embellish the church and make designs for the royal sepulchres of his father and mother and the Catholic kings; he came, but was not chosen, and left only this specimen of his talents. Near this door is a fine Crucifixion, by Bocanegra. Under the choir lies the granadino Alonso Cano. *The Chapel* of the sagrario, a small church itself, and the parish church of the cathedral, was begun in 1705 and finished in 1759, on the site of the former mosque, built in the 14th century. This was a square building, with a low roof, and divided into four small naves supported by jasper pillars, forming by

Modern ... Surrender of Granada  
placed ... 1894 - King's Week

their many arches a profusion of small cupolas elaborately carved. It was on one of its three doors, next to that leading to the Royal Chapel, that Hernan Perez del Pulgar nailed a tablet bearing the words 'Ave Maria,' to accomplish which feat, during the siege, he entered the town at dusk and left it unharmed amid the plaudits of the Arab warriors, who appreciated this exploit. There are some well-carved effigies and precious marbles. In the Sagrario lies the first Archbishop of Granada, F. de Talavera, obt. 1507. The tomb was raised by his friend, Conde de Tondella, and inscribed 'AMICUS AMICO.' Here is a chapel where the hero is buried, and called hence *del Pulgar*.

*Chapel Royal (Capilla de los Reyes).*—So called, because it is the burial-place of Ferdinand and Isabella, of Philip, and Juana, their daughter. It is the chief object of interest in the cathedral, although it is independent of it, and has its especial chapter and chaplains. It was built by order of Ferdinand and Isabella, by Felipe Vigarni, alias Philip de Borgoña, in the special Cinquecento style adopted by this architect. Observe the groups of slender pillars in the angles terminating at the capitals in palm branches that spread over the roof. A magnificent reja divides the church, and is the work of Bartolomé of Jaen, 1533. Observe the escutcheons with the yugos (yoke) and bundle of arrows. The inscription, which runs round the cornice, is to this effect :

This chapel was founded by the most Catholic Don Fernando and Doña Isabel, King and Queen of las Españas, of Naples, of Sicily, and Jerusalem, who conquered this kingdom, and brought it back to our Faith ; who acquired the Canary Isles and Indies, as well as the cities of Oran, Tripoli, and Bugia ; who crushed heresy, expelled the Moors and Jews from

these realms, and reformed religion. The Queen died Tuesday, Nov. 26, 1504. The king died Jan. 23, 1516. The building was completed in 1517.

The high altar is ascended by some steps. The retablo is the work of Felipe de Borgoña ; the bassi-relievi are most interesting for the scenes they represent and the costumes of those times. Observe the Surrender of Granada—Isabella on a white palfrey between Ferdinand and Mendoza, who is riding on a mule, as was the fashion for prelates in those days. Boabdil presents the keys ; behind are ladies, knights, halberdiers, and in the distance captives are seen coming out from the gates. Another relieve has for its subject the Conversion of Infidels.

At each extremity of the altar are kneeling effigies of the Catholic kings, most interesting, as being exact representations of their faces, costumes, forms : behind the king is the banner of Castile. In the centre of the chapel are two alabaster sepulchres, on which are extended on the right one, facing the altar, the effigies of Ferdinand and Isabella, and on the left Philip and Crazy Jane, side by side. They are among the most magnificent mausoleums in the world, and were wrought by Italian artists, some say Vigarni, and others Peralta, from Genoa. They are all superb, and decorated with delicate ornaments and statuettes. Observe in that of Ferdinand and Isabella the four doctors of the Church at the corners, and twelve apostles at the sides ; the details, ornaments, children, foliage, all most Italian-like ; the soft, cream-coloured, ivory-looking alabaster adds not a little to the pleasing effect of the whole. Ferdinand wears the garter, and Isabella the cross of Santiago, Philip the Golden Fleece. Crazy Jane's soft and gentle expression bespeaks contentment to be at last resting

by the side of him from whom she never would part when he was dead, and whose jealous love became insanity at last. 'The statue of Isabella is admirable,' says a writer, 'her smile is as cold, and her look is as placid, as moonlight sleeping on snow.'

In questa forma

Passa la bella donna, e par che dorma.

She died indeed far from Granada, but desired to be buried here in the brightest pearl of her crown. The sentiment is truly touching, and the effect aimed at is fully produced; the subject is the Christian's death, who, stretched on the tomb, has yet the hope of another and a better life. 'She is one of the most faultless characters in history, one of the purest sovereigns who ever graced or dignified a throne, who, 'in all her relations of queen or woman,' was, in the words of Lord Bacon, 'an honour to her sex and the cornerstone of the greatness of Spain.' Descend into the vault, in which their ashes lie in rude and plain coffins, with a simple letter, the initial one of each respective king and queen. Here, too, are the ashes of the little Prince Miguel, infant son of Philip and Juana. These iron-bound caskets are undoubtedly genuine, the royal resting-place never having been disturbed by either friend or foe—unlike most of the Spanish royal tombs.

During the ex-queen Isabella's visit to Granada, she had mass said in this chapel for the souls of these kings, and on the same altar that was used by them, and, by a strange coincidence, here appeared Queen Isabella of Spain, surrounded by the descendants of those who attended on the first Isabella, when mass was said before that same altar at the taking of Granada—at an interval of 400 years, 1492-1862; with this difference, that they added a new world

to their mighty dominions, and she stood the daughter of a Ferdinand who lost the former. Observe in the Sacristia the plain sword used by Ferdinand, and his sceptre, the silver-gilt crown of Isabella, her missal, a chalice embroidered by her, a painting (subject, the Adoration of the Magi) by Hemmeling of Bruges, etc. In the sacristia, a San José, by Cano, and a few relics.

**La Cartuja.**—This suppressed convent lies without the city (on the N.) 1 m. from the Triunfo, on a spot with a very Moorish name, like all here, Hina-damar. It was once a very wealthy convent, founded by the Carthusian Order on grounds belonging to and granted to them by Gonzalo de Cordova, 'el gran capitán.' The French plundered it, and have left only what they could not take away. Observe in the refectory, on the wall at the extremity, a painted cross, by Cotan, so good an imitation of wood that it is said the very birds make the mistake and fly in to perch upon it. In the adjoining chapel, SS. Peter and Paul, by Cotan, and in the cloisters a series of pictures by the same, representing strange and repugnant scenes of Carthusian martyrdoms and persecutions by the English Protestants. **Sagrario.**—A triumph of churrigueresque fresco by Palomino; doors of the coro and sacristia beautifully inlaid with silver, ebony, tortoiseshell, mother-of-pearl, etc. See in the respaldos del coro a fine San Bruno, by Reseyra, and Flight into Egypt, by Cotan. Observe in the santuario the rich and various marbles, jaspers, onyx. In the sacristy, marble slabs simulating paintings and subjects, in which, as in clouds, every one may see most clearly what his fancy suggests; two Morales.

**Churches.**—Until 1843, Granada contained upwards of twenty-three

parishes, most of which have been suppressed; besides the Cathedral and Cartuja there are few of any artistic value, either as a building or from its contents. We shall, however, mention *Las Augustias*. In Carrera del Genil; elegant towers, 1664. The statues of the Twelve Apostles are by Pedro Duque Cornejo. Close to it, in a small square, is a statue erected to the actor Maiquez, by Romea and Matilde Díez, the best living actors of this lay.

*San Cristobal*.—In the Albaycin barrio. The view from its belfry is extensive, and worth the trouble of the ascent. *Tower of San José*.—Very early; built close to the former ramparts of the Alcazaba. *San Juan de los Reyes*.—The former mosque, *El Teybir*. The first mosque which was converted into a Christian church after the capture of the town by the Catholic kings.

*San Nicolas*.—A former mosque. The view from it is the finest in Granada.

*Salvador*.—On the site of the largest mosque in this quarter of the town; in a patio near the house inhabited by the sexton are some Moorish remains. Consecrated by Cardinal Ximenes, November 16, 1499. On that same day began the forced conversion of the Moors. Built by Alonso de Vega.

*San Geronimo*, church and convent, begun by Siloe, 1492, for Talavera, confessor of the Catholic kings; finished by the widow of El Gran Capitan; restored in bad taste 1882. Gonsalvo himself was buried here. See his tomb and that of his wife. See also their effigies on either side of the high altar, and, in the transepts, the figures of Gonsalvo's four companions.

*Colegiata del Sacro Monte*.—On a hill, a steep ascent; the early Puerta Quemada arch is seen on the way, said to be a Roman work. The church is indifferent; the transept leads to the Santas Cuevas, a subterranean series of chapels filled with slabs, etc., and erected in

commemoration of supposed miracles, treasure-trove, finding of early records, and medals, etc.

*Sto. Domingo*.—Founded by the Catholic kings, at the request of the celebrated Fray Tomas de Torquemada (near it is the *Cuarto Real*). See *supra*.

*Santo Domingo*.—The façade is by Siloe. Here are fine specimens of Alonso Cano, Juan de Sevilla, A. Bocanegra, and J. Sanchez Cotan. Do not fail to observe the six fine enamels on the portable altar from the Convent of San Geronimo. The Provincial "Museo de Antigüedades," has been arranged in the first floor. Observe some interesting Moorish pottery, arquebus, etc. Open all day.

*San Juan de Dios*.—Founded by this Portuguese saint, who was born 1495; came to Granada, and manifested his fanaticism in such a manner that he was considered mad, and shut up in the Hospital Real in a cage, which is shown to visitors.

*Public Buildings*.—These are of no importance, being mostly built at a period when the prosperity of Granada was rapidly declining, and those that date from the Moorish epoch, and of that of the Catholic kings have been so considerably altered and injured that they no longer retain any character. We shall, however, mention them, and let our readers judge for themselves. *Casas Consistoriales*.—The building was erected by the Moors, and was used, it is believed, as an university, where the celebrated Koranic Academy, founded by Abdallah Solymán Al-Casim, was established. It was modernised in 1720. *Hospital de los Locos, or Lunatic Asylum*.—Corner of Plaza del Triunfo. One of the earliest known. Founded by the Catholic kings, Gothic-plateresque style. *Chancilleria*, or Court of Chancery, in Plaza Nueva, built 1584, by Martín Díaz Navarro.

*University*.—Was founded in 1531, by Charles V., and Pope Clement VII. granted to it privileges similar to those of the universities of Bologna, Paris, Salamanca, and Alcalá de Henares; the botanical garden annexed to it is all weeds and neglect.

*Museo*.—Few good paintings, portraits of the Catholic kings, by Rin-



con, several by Bocanegra and Cotan, a portable altar from San Geronimo, with six fine enamels on copper, and specimens of Mora and Risueño.

*Libraries.*—That of the University. A polyglot Bible and several works on theology, few Arab MSS., and little of interest relative to Granada.

*Private houses.*—A group in the aristocratic Calle de las Tablas. In the Calle de Gracia, No. 23, the Empress Eugenie—doña Eugenia de Guzman de Portocarrero—was born. Near the post office stands the house of the Gran Capitan, and, close by, the interesting old Casa de los Tiros, belonging to the Marquis de Campotejar. Here may be seen the fine sword of El Rey Chico, some fair tapestries and a heavily jointed ceiling carved with a series of heads—of the Reyes Católicos, etc. A few minutes' walk from here is the Puerta del Carbon, once the barracks of the Moorish cavalry. The doorway and arch are fine, but rapidly deteriorating. The Casa was built as early as 1070, by Badis. Do not fail to notice the fine 16th century Casa de Castril in the Carrera del Darro, with good renaissance details after Diego de Siloe, and the motto '*Esperandola del cielo*,' about which clings an interesting old legend.

*Walls, Gates, Streets, etc.*—Of the three *cercas*, or lines of circumvallation, with which the Moors fortified their beloved city, and which were flanked by 1080 massive towers, few and uninteresting vestiges remain. Of its former twenty gates, most have disappeared, and awkward repairs and alterations have disfigured the rest. The principal is *Puerta de Monayma*, in the Albacin; its meaning in Arab is 'Gate of the Standard,' and was so called because on the outbreak of any disturbance the khalif's royal standard was hoisted upon it, as a signal. *Puerta de Elvira*, so called because it is placed

towards Ghebal-Elveyrà, or Sierra Elvira; it has been recently repaired. *Puerta del Pescado*, with three Moorish arches. We have already noticed that of Las Granadas (Alhambra). The principal *squares* are: the renowned Bibarrambla, where once stood Bibarraml, the Gate of the River; it is interesting only as having been the site of so many jousts and tournaments, gallant deeds, Moorish *fantasia*, not unlike those present Algerine hippic performances, etc., and the scene of great events and continual partisan hostile meetings.

The Moorish king rides up and down  
Through Granada's royal town;  
From Elvira's gates to those  
Of Bibarrambla, on he goes.

Woe is me, Alhama!—Lord Byron.

Which latter verse ought to have been translated, 'Woe to my Alhama!' (Ay de mi Alhama!) This legend-haunted spot has been converted into a commonplace Plaza de la Constitucion—*sic transit gloria*. . . *Mauri*. Close to it is the ancient *Pescaderia*, the modernised palace of the archbishop, whose homilies Gil Blas finally ventured to criticise, and adjoining it the cathedral. The town-hall is unworthy of notice. *Plaza del Triunfo*, a large open place, with a pretty paseo, a much-venerated effigy of the Virgin, by Juan de Mena, and a statue of Maria Pineda, a political martyr who was strangled here in May 1831. A constitutional flag having been found in her house, she, in consequence, was convicted of high treason, and mercilessly condemned to death. The unfortunate lady has been executed a second time in effigy by the sculptor. Adjoining this plaza are the bull-ring, Church of San Ildefonso, Gate of Elvira, and the Hospital Real. The *Plaza Nueva* contains little to interest us. It is built over the Darro. Here stands the modern *Audiencia*,

and formerly the Chancilleria, with a fine façade.

The principal streets are, El Zacatin, where the principal Moorish marketplace once stood, as the name sufficiently explains (*zoc*, Arabic a market, like the *Zoko* at Tetuan, *Zocodover* at Toledo, etc.) It is now a narrow sombre street, lined with shops. About half-way to the left is the *Alcaiceria*, the Moors' silk bazaar. A great portion of it was destroyed by fire in 1842; but vestiges still exist of Moorish stucco work and rich ornamentation. In the *Calle de las Tablas* are situated the houses of *grandees*. We may also mention, *Calle de San Francisco*, *Acera del Genil*, etc.

**Promenades, Theatres, etc.**—The *Alameda* is a charming broad avenue formed by rows of stately elms that, uniting their branches above, form a roof of foliage so dense that the shade beneath is most refreshing, even during the hottest days in the year. There are gardens on each side, covered with roses. There are fountains at the extremities which contribute to the coolness of the air in summer, but are otherwise uninteresting. This promenade, and the bridge built at the upper end of it, are the works devised by Marshal Sebastiani, who considered them probably as fully compensating for the destruction of the *Alhambra*, etc. The *Carrera de Genil* (el *Salon*), and the above are the fashionable walks. The first is preferred in summer, and the second in winter. The hour of the *paseo* in the former season is in the evening, and the band plays on Sundays and Thursdays at 3 P.M. on the *Carrera*, the resort of *fashion*. In winter the promenade hours are from 4 to 5 P.M. Near the *Alameda del Darro* is the medicinal fountain de los *Avellanos*, the site of the Moorish *Ayn-ad-dama*, or the Fountain of Tears.

The present theatre (*Teatro Principal*)

is small but elegant. Spanish comedies (modern), mostly French translations, dramas, and dancing. The new theatre, de *Isabel la Católica*, is elegantly fitted up.

The *Plaza de Toros* is small, and the '*corridos*' here are considered very second-rate.

**Festivals.**—The principal local festivals of the year are, the anniversary of the taking of Granada by the Catholic kings, January 2. Repair that day, about 3 to 4 P.M., to the *Alhambra*, where the bands play, and the pretty *Granadinas*, '*que son muy finas*,' as rhyme and truth will have it, parade in their holiday dresses. On that day the peasant girls from the vega and surrounding hamlets repair to the *Alhambra*, ascend the *Torre de la vega*, and each in turn strikes the bell that is placed there, which is said to ensure a husband, or at least *un novio*; but their black eyes are surer still to attract a *gaché*, as the slang of the majority designates a *Lindoro*. On that day the fountains run in the *Alhambra*—a poor specimen now-a-days of what the *grandes eaux* of that Moorish Versailles must once have been. On Corpus Christi the *Plaza de Bibarrambla* is crowded with picturesque groups. The *feria* takes place on the 5th, 6th, and 7th June.

**Conveyances to Lanjaron.**—Service in summer only by *Alchending*, *Padul*, *Durcal*, *Talará*, and *Beznar*; a small dil. (offices, *Fonda de la Alameda*); fares, *berl.*, 40r.; *int.*, 30r.; *cupé*, 20r.

**Excursions.—Sierra Nevada.**—This excursion must be undertaken in summer only, and with a good guide. It will interest the geologist and botanist as well as the general tourist. The *Sierra Nevada*, the old *Orospeña* and Moorish *Ho Laiz*, is a range of hills which rise east of Granada, and extend from north



to east, presenting a series of pinnacles almost always clad with snow. On its southern slopes is the district of the secluded Alpujarras; on its northern slopes are some very fertile valleys. From this main trunk branch the minor ranges of *Gador*, *Lujar*, *Guejar*, *Filabres*, etc., which are clothed with forests, and are pregnant with marble, coal, and lead mines, and contain a remarkable medicinal herbal.

*Principal Heights of the Sierra Nevada.*

	English Feet.	Authorities.
Mula Hacen	11,781	Clemente.
Picacho de la Veleta	11,597	Do.
Do.	11,432	Boissier.
Cerro de la Alcazaba	11,356	Clemente.
Cerro del Caballo	11,200	Estimation.
Cerro de los Machos	11,205	Clemente.
Col de la Veleta	10,826	Boissier.
Glacier of El Corral	9,585	Do.
Sierra Lujar	6,262	D'Ottensheim.
Village of Trevelez	5,330	Boissier.
City of Granada	2,343	Do.
Village of Lanjaron	2,284	Do.

The Picacho de Veleta, as the easiest of access from Granada, is the one more generally selected; the greater part may be ridden. Tourists generally start in the night, returning next day. A tour round the Alpujarras will repay the trouble. Alhendin, Padul, Lanjaron, celebrated for its mineral springs and most picturesque situation, the valley of the Orgiba, the wild romantic Angosturas del Rio and Portugos are visited, and the grand ascent to Mula Hacen is then made. The starting-place is Trevelez. The view from the Mula Hacen is much grander than that from the Veleta. By starting very early, tourists may avoid a night in the mountains, and return next day to Orgiba through the lovely wild *Barranco de Poqueira*, continuing by Lanjaron back to Granada. A diligence service from Lanjaron to Granada during the summer season only.

Pedestrian explorations of the Alpu-

jarras having become of late somewhat more frequent than hitherto, the following particulars will be useful to our readers; but the interesting paper of Mr. Charles Packe, published in the 'Alpine Journal,' and giving a detailed account of his ascent, should be procured. (See also 'Alpine Journal,' vol. iii. 1867.)

Make Lanjaron headquarters. Reach that place by dil. from Granada, or get down at Ultimo Suspiro del Moro, whence through Durcal, past the Gorge of Talara and Bridge of Tablate, and turning to left, take the rough by-road that zig-zags up hill to Lanjaron. There is a decent posada in this charmingly situated African town 'el paraíso de las Alpujarras,' which is famous for its fruit in general, and its oranges more especially. Here a guide should be taken. (Inquire at the posada.) Walk to village of Capilleria by Orgiba, 2 hrs. to Barranco de Poqueira; endeavour by camping to avoid the abominable posada at Capilleria; sleep. At daybreak begin the ascent, having previously secured the assistance of a local guide acquainted with the Mula Hacen, which is neither dangerous nor even difficult. 'It is simply a long, heart-breaking grind.' After a few 'long, steep slopes of mica schist, crowned by a fringe of jagged rocks,' you gain the rocky pinnacle with a structure on the summit, built by Government engineers. The 'Corral,' literally farm-yard, is a sort of enclosure with only one narrow outlet, shut in by a precipitous wall some 8 or 10 miles in extent, the depth some 1500 ft. The glacier (9585 ft. above the sea, 200 to 300 ft. high, and 600 paces broad, Boissier), which is the source of the river Jenil, the Barranio del Infierno, etc., have not been much explored. Follow the path over the Col de la Veleta, W. of the *picacho*, and descend to either Lanjaron or Capilleria.

From the Trevezes valley (the hams here are rivals to those of Capillera; they are the best samples of the snow-cured Alpujarra hams) you may reach Granada by the way of Ujijar, and the mountain track across to Guadix.

*Soto de Roma* (from Rùm, the Christian), situated on the Jenil, the estate of the Duke of Wellington, of some 4000 acres, worth about £8000 a year, and which was given to him by the Cortes. The buildings and grounds have been greatly improved lately.

Another excursion may be made across the beautiful Huerta, 2 hours' ride to Santa Fé, whence 3 hours' ride will take the tourist to Padul and the hill called 'El Ultimo Suspiro del Moro' (the last sigh of the Moor). See p. 165.

Those travellers who are unable to make the complete ascent of the Sierra Nevada, may easily, in about 30 hrs., get a fair idea of the scenery by walking or riding (a) to Guejar, a small village lying under the Sierra of that name; (b) to Huetor, and the Barranco de San Juan, situated under the Picacho de Veleta, where are the quarries from which the green Serpentine is obtained. There is a good road nearly all the way, and the scenery, after passing the small village of Xenis, and beginning the ascent, is exceedingly fine. The posada at Guejar is intolerable, but decent quarters are obtainable in the private house adjoining.

*N.B.*—Señor Contreras has upon sale, in his house in the Alhambra, close by the Puerta del Vino, reduced and well executed models of various portions of the palace.

*Books of Reference.*—1. 'Descripción del Reino de Granada, bajo las Naseritas,' by Simonet; Madrid, Imprenta Nacional, 1860, 1 vol. Interesting.

2. 'Inscripciones Arabes de Granada,' by D. Emilio Lafuente Alcántara; Madrid, 1859; very interesting. This

young author is, after Sr. Gayangos and Esteban Calderon, the most able Arabic scholar. The Nazerite dynasty is treated here at some length, as also by Simonet in his work (see *supra*, No. 1), and by Sr. Gayangos in 'Memorial Histórico Español,' vol. x.

3. 'El Libro del Viagero en Granada,' by M. Lafuente Alcántara; Granada, Sanz, 1843, 8vo. A new edition about to be printed; good.

4. 'Manual del Artista, etc., en Granada,' by Jimenez Serrano; Granada, Puchol, 1845, 12mo; reliable.

Consult also Boissier's 'Voyage botanique dans le Midi de l'Espagne,' Owen Jones on the Alhambra, and Contreras' 'Monumentos Árabes.' Read Prescott's 'Ferdinand and Isabella,' Washington Irving's various works upon Granada, and the quaint 'Historia de las guerras civiles de Granada,' by Gines Perez de Hita.

*Statistics of Province, Agriculture, etc.*—Granada is one of the eight provinces into which Andalusia is now divided, and the most eastern. It is also one of the provinces which, with Almeria, Malaga, and Jaen, are comprised within the jurisdiction of a military district, or capitania-general, that extends over 1083 square leagues, and has Granada for residence and centre. The population of the province amounts to about 478,000. It was one of the four Moorish kingdoms, or *cuatro reinos*, the other three being Seville, Cordova, and Jaen, which contained about 3283 square leagues.

*The Climate* is admirably suited to agriculture, and under the combined influence of an African sun and moisture, kept up constantly by the altitude and snow of the mountains, which latter, melting the more as the heat becomes greater, flows abundantly into the plains, or vegas, and fertilises their light ferruginous soil, the succession

of crops never ceases, and the country teems with every variety of production—viz., sugar-cane, hemp, wine, oil, silk, corn, and fruits of all sorts. Such is, indeed, the fertility of this privileged soil that, with but little trouble, and with no other means than the primitive Moorish implements, the corn will yield in some vegas 70 to 90 per cent, and the Lugalike *alfalfa* (*medicago sativa*), grown in 'tierras de regadio,' or irrigated lands, will bear twelve or sixteen cuttings in the year.

**Climate.**—Granada is the *complément*, as the French say, of Malaga; we mean, of course, as a medical station; and when the passive, indifferent Spaniard shall have tasted the cup of gold, and be roused to enterprise by the prospect of lucre, English comforts will doubtless be increased, and convert these places into the most frequented medical stations in Europe. Malaga for the winter, and Granada for the spring and summer, are likely to be finally adopted as residences suited to invalids, to whom the gradual transition between the two would be more advantageous than to return to England in the summer after a winter at Malaga. Granada, besides its interesting sights, possesses many other inducements for a protracted residence:—Pleasant walks along the Genil and Darro, excursions in the environs, ascents on the mountains, shady promenades in the gardens of the Alhambra and Alameda, some good shooting in the surrounding sotos, a public library, uninvestigated to this day, and whose officials, Sres. Contreras and others, are civil and obliging. There is also here a constant contrast, not devoid of charms and strangeness, between the Alpine character of the glaciers of Sierra Nevada, the hills snow-capped in the vicinity, the wild mountain torrents of the Genil and Darro, and the African sun, the tropi-

cal vegetation, the eastern aspect of the houses, dress, and manners. In summer, owing to its northern aspect and proximity to the glaciers, the heat is seldom intolerable, and during the winter 1883-4 it was our lot to experience its *rigores*; and we can testify that had the house we lived in been better constructed, no fires would have been needed, and as it was, they were only lighted six or eight times. The temperature changes suddenly in winter. A raw, fresh breeze sweeps over the town in the morning, subsides in the middle of the day, and the N.E. commences to blow about dusk, when it is sometimes keenly felt. The oscillatory movements of the barometric column take place then on a scale of about 23 mill. The frequent cases of nervous, and a variety of neuralgic affections which occur at Granada, are the natural effects of the prevalence of the N. and E. winds, whose stimulant action irritates the nervous system.—(Dr. Cazenave.) Anginae and affections of the stomach, and intermittent fevers, which are observed here, are principally owing to the variability of the climate, and calculus is frequent; but notwithstanding this, Granada is very healthy, and no *endemic* illness is peculiar to its climate. The finest and most pleasant months are April, May, and the beginning of June.

**Death Rate.**—1.20 in the capital. But the fact must not be lost sight of that Granada is the most ignorant province of Spain, and that the larger proportion of the deaths arise from easily preventible causes. That the death rate is not enormously more than it actually is speaks volumes for the climate.

There were thousands of lepers found in the city when the Catholic kings visited it after its surrender in 1492; and they founded, in consequence, the magnificent hospital de San Lázaro.

However, this cruel malady was at no time exclusively characteristic of this healthy and favoured region, but extended itself all over the south of Spain from a very early period. Already, in the 13th century (1284), King St. Ferdinand had founded the hospital de San Lázaro at Seville. Lepers are fast disappearing in Spain, there having been only 176, according to the latest accounts (1860). The principal hospitals are at Granada, Seville, Coruña, and Barcelona. At the first, there were only 56 cases in 1860, and 74 in the preceding year.

**METEOROLOGICAL OBSERVATIONS**  
MADE AT THE UNIVERSITY OF GRANADA.

*Centigrade Thermometer.*

Months.	Temperature of Air.			Days of Rain.	Quantity.
	Average.	Maximum.	Minimum.		
December	9.6	18.3	1.1	16	173.3
January	6.7	14.9	0.6	5	52.8
February	8.5	18.5	1.0	9	59.9
March	13.2	25.2	2.3	5	52.8
April	14.7	27.0	3.3	8	66.3
May	18.1	32.0	6.0	9	50.6
June	22.1	34.1	9.4	1	3.1
July	25.9	37.9	12.9		
August	29.1	38.5	17.8		
September	22.7	34.9	10.5	1	3.1
October	18.1	28.8	7.3	7	51.7
November	12.7	21.5	4.9	9	69.2
Totals				70	582.8
Average annual atmospheric pressure					703.9
" " " " temperature					16.8
Maximum temperature, August 8					38.5
Minimum " " " January 21					0.6

This province is composed of plains and mountainous ranges, the principal of which are Sierra Nevada to the S., the slopes of which are almost washed by the Mediterranean, and the highest peak, Mula Hacen, rises 11,728 ft.; the Sierra de Tejada, to S. and W., and the Sierra Morena farther to the N., thus forming naturally most formidable

ramparts on every side except to the E. The principal rivers are the Darro and Genil; the first rises 4 leagues from Granada, close to Hueter, and the latter takes its source at Güejar, in Sierra Nevada, and joins the Darro in the vega, which both irrigate, and taking in several minor streams, such as Dilar, Monachil, Alfacar, etc., flows through the Campos de Loja, and enters the province of Cordova through Híznajar. Owing to the difference in the temperature in the morning and the evening on Sierra Nevada, and its influence on the melting of its snow, the Genil has a sort of ebb and flow, rising in the evenings, whilst it decreases during the night. The Darro is said to contain particles of gold, and some poor people earn 10r. to 20r. a-day in these diggings. In 1526, a crown made from the nuggets found here was given to Isabel, wife of Charles V., and in 1862 the municipality presented the queen with a large one, supposed likewise to have been the produce of this river. There are some mineral springs, and those especially of Alhama (saline hot springs) are considered most efficacious, and were much resorted to by the Arabs; the ferruginous carbonated spring of Lanjaron is also frequented for the diseases attendant on lymphatic temperaments; those of Alomartes and Baeza are hydro-sulphurous (for diseases of the skin). The seasons for Alhama are April to June, and September to October (see General Information: *Mineral Baths*); for Lanjaron (14 mineral springs—hydrates of magnesia and soda) 15th June to 15th September.

The province abounds with mines (many of which were advantageously worked by the Moors), and the mountains abound in marble and metals. Antimony is found at Motril and Aldeira. Zinc, copper, lead and silver, are also

frequent. Trade generally, however, is exceedingly limited, and consists chiefly in the exportation of iron and lead ores, refined lead, esparto and tril, which are shipped at Motril and Almería. There is not one single manufacture of silk or linen; and yet there was a time when the silk trade occupied thousands of hands, and the produce was sent to Florence, Pisa, Genoa, and the Levant. The vegas and hills were then clothed with the mulberry. The produce of each farm in the vega, under the Moorish rule, yielded on an average about £200 a-year, and the taxes paid by the farmers to the king amounted to about £20,000. The silk crops that belonged to the Spanish monarchs were farmed for the sum of 181,500 gold ducats a-year; there were 130 mills and 300 villages, of which 50 contained mosques, and 50,000 men could be mustered from the Alpujarras, Sierra, and plains. But the low price of corn and other produce (the former often sold for 20r. the fanega, and less) is the cause of the poverty of the people and of the low wages (5r. to 8r. a mechanic, 5r. a labourer, and 2½r. at Loja, Alhama, and the Alpujarras); and these evils are aggravated by the want of roads. But in a few years it may be expected that Granada will enjoy still greater railway communication with the principal centres of consumption and trade. The valuation of the province, as estimated in 1857, was as follows:—

	R.
Landed property . . .	52,650,000
Property in towns and villages . . .	18,600,000
Manufactures . . .	8,950,000
Trade . . .	3,050,000
Cattle—sheep . . .	1,960,000
	<hr/> 85,000,000

Or little upwards of £810,000.

As for schools or public education, there is little or none, beyond a toler-

ably well-managed university at Granada, and some wretched public schools and private academies. About 100 in 1000 know how to read and write, *y las cuatro reglas*, and out of a population of nearly 480,000 not more than 25,000 attend school regularly.

As a race, the Granadino is lively, intelligent, bold, and the women are fascinating and graceful; but neither is the former as elegant, witty, and *moqueur* as the Sevillian *majo*, nor the latter as pretty and sprightly as the Malagueñas. The inhabitants of the Alpujarras, the descendants of the Berbers, are a very fine race—hardy, honest, grave, sober. The men are tall and handsome; they are very fond of drawing the *navaja* as an ‘ultima ratio,’ and in the criminal statistics of Spain this province ranks as the second for murder and maiming. In objects of interest, Granada and its Alhambra are of the highest order in Spain, and the Alpujarras will not fail to interest the artist, geologist, and botanist; we recommend pedestrians who may have visited and scaled every peak in the Pyrenees and Switzerland to come here and explore this new field, which has been almost closed hitherto to scientific investigation.

All who feel an interest in the poetry of the past are doubtless already acquainted with this land of romance, in which every tower has been the scene of some love-legend, and every ruin the record of some chivalrous deed. To those who would know more upon this score, and as a fitting preparation previous to visiting this part of Spain, we recommend the reading of Washington Irving’s ‘Tales of the Alhambra,’ Prescott’s ‘Ferdinand and Isabella,’ and J. Y. Gibson’s ‘Ballads’ (London, 1887).

Granada was for a long period of years the seat of scholarship in Spain, and gave birth to some most eminent writers

and artists. Amongst others we must mention Fray Luis de Granada (1505). Hurtado de Mendoza (1505), who wrote several religious works, was the historian of the war of Granada, and author of that early Gil Blas, 'Lazarillo de Tormes.' *Marmol* (1573), the author of 'Description de Africa.' Ponce de Leon (1529), who wrote on theology. Suarez (1548), one of the most learned Jesuits, much praised by Hugo Grotius. In arts we may mention Bocanegra (1660), Alfonso Cano (1601), and Moya (1610), all celebrated painters, and the second a great sculptor besides.

The best time to visit this province and make excursions in the mountains is from June to October. April and May are pleasant months at Granada. The Sierra Elvira, Tejada, Huescar, etc., are not quite so Alpine in character, or lofty as Sierra Nevada, but more picturesque and woody.

**History.**—After the battle of Guadalete (A.D. 711), in which King Rodrigo perished, and with him the Gothic kingdom, the victorious Tarik advanced towards Toledo, whilst he entrusted to his lieutenants the subjugation of the surrounding provinces. The conquest of the Illiberitan region was assigned to Zaid Ibn Kesadi, who soon achieved it, and fixed his residence in Illiberis, the capital. The exact situation of this city has not been ascertained, as it was completely destroyed, and the ruins partly used in the building of Granada; but according to the Arab, Ibn-l-Jathib, and some other writers, it must have been about 8 m W. of Granada, and close to Sierra Elvira. Illiberis was an important place under the Romans, who had fortified and enlarged the primitive Phœnician city. It is mentioned as such in Pliny, 'Hist. Nat.,' and was raised to a municipium under the empire. The Goths had not lost sight of its natural advantages, and maintained its

rank as metropolis of that widely extending region. It was a bishop's see, and is celebrated in the annals of the Church as being the site chosen for the first council held in Spain (300 A.C.). Granada was at that time a small city, inhabited chiefly by the descendants of those Jews who had fled from the persecution of the Roman emperors in the East, and had been dispersed over various parts of Southern Europe. The *Amalekites*, as they were then called, settled in Spain, where they founded many colonies. They were of very high caste, and succeeded in acquiring an independent position and influence, which at first they used to promote their commercial interests, but subsequently extended to political purposes. Their enormous riches and power drew upon them eventually the distrust of the Goth, who persecuted the race with merciless envy and sectarian hatred. The Jews, who had never ceased to hold intercourse with the Berbers—themselves half Jews and half Pagans, and who had always looked on Spain as their special prey—formed a plot, which was to deliver them of their oppressors, and open the gates of every city in Spain to their allies. This extensive plot was discovered, and led only to an aggravation of rigour. But at length the Goth was overcome, and thus it was the Jews who principally assured the success of the Mohammedan, or rather Berber, invasion of Spain. As a reward, therefore, of their support, the Jews of Granada were allowed independent residence, whilst the Arabs retained Illiberis, which they called Elvira; just as Hispalis (Seville), was turned into Ixbilia, and Sætabis (Jativa) became Xathiba. The etymology of Granada, which the Arabs first called Karnattah-al-Yahoud (Granada of the Jews), has been much and often discussed. No satisfactory explanation



has been given of this. The city then was most probably situated on the site now occupied by the parish of San Cecilio, and under the shelter of the Torres Bermejas, the Red Towers. It was, nevertheless, made dependent of the Wall, or governor, of Elvira. About 743, thousands of Eastern as well as African colonists came to Spain, allured by the hope of riches and the report of the climate, so like their own. Discord, originating from difference of race and sects, ensued, to settle which the Khalif of Damascus decided that the third of the remaining lands belonging to the Christians and Jews should be given over to the new comers, and each tribe settled in that region which possessed the greatest analogy with the native country. Thus, to the Egyptians were allotted the arid plains and tableland of Murcia and Estremadura. Those who came from the mountainous regions of Palestine fixed themselves in the serrania of Ronda and Algeiras; the legion from the valley of the Jordan chose the fields of Archidona and Malaga, and 10,000 Damascenes settled in the province of Elvira, which reminded them of the sunny land they had quitted. Indeed the vega appeared to them to surpass their 'Ghautah' in extent, fertility, and beauty; the Genil was not unlike the Barada, and the Sierra Nevada bore resemblance to the snowy summits of Mount Hermon. In their Oriental style, they called it rapturously the *Shâm* or 'Damascus' of the West—a terrestrial paradise, whose fountains were pure and fresh as the breath of the houris. Here the myrtle and the pomegranate, the fig-tree and the citron, the olive and the vine grew in wild luxuriance; the lofty sierra screened the city from the icy north, and the town rose on a height, like a throne of splendour, canopied by that deep, turquoise, spotless sky of Spain (which really

seems like a reversed Mediterranean), 'so calm and soft, and beautifully blue, that God alone was to be seen in heaven.'—(Byron.)

We hear little or nothing of Granada's destinies until the formation of the Ummeyyah empire of Cordova, under the rule of which the city was enlarged and fortified. The Kadimah (or old fortress) was built about that time, and shortly before, the Kal'at Al-hamrá, or red castle, was erected to oppose the inroads of the disaffected tribes. On the dissolution and downfall of the Ummeyyah dynasty (which was hastened by the death of its chief supporter, Al-Mansour), the Mohammedan empire in Spain was broken up into numerous petty independent kingdoms, or *taifas*. Granada then fell to the lot of its Berber, Wall Zawi Ibn Zeyri, who became its first king. The importance of Granada rose rapidly. Its palmiest days were under the Nazerite dynasty, which was founded by Ibn-l-Ahmar, the builder of the Alhambra palace. During his glorious, yet peaceful reign, it became the emporium of the West, and, according to Arab authorities, boasted a population of 400,000 inhabitants, besides a garrison of 60,000 soldiers. But civil strife (that usual Moslem germ of death and disunion) and petty personal jealousies amongst the governors of rival cities, together with the difference of races between the tribes that composed the heterogeneous court, people, and harem (that typical Camarilla), all hastened the *dénouement* of the stirring and poetic drama which forms her history, by seconding but too effectually the plans of the wily and daring Christian princes, whose *covetousness* and *personal ambition* went, as usual, by the more popular names of orthodoxy and patriotism. The marriage of Ferdinand of Aragon with Ysabel of Castile sealed the fate of divided Granada by uniting

the resources of the nation ; and after a protracted siege, signalised by daily deeds of prowess on both sides, the city at last surrendered on June 2, 1492. On the morning of that day Boabdil, on the banks of the Genil, delivered up the keys of the Alhambra to Ferdinand and Isabella, the former of whom, according to Arab chronicles, compelled him to dismount and kiss his hand, and addressed him in very harsh terms. The standards of the Cross of Castile, Aragon, and Santiago waved on the shattered walls of the Alhambra, and thus ended the Mohammedan rule in Spain.

Boabdil and his followers, after spending some time in the Alpujarras, embarked for Fez on board the very ships which had escorted Columbus on his second voyage to America, carrying with him his riches, which, though much diminished, amounted to the then enormous sum of 9,000,000 maravedis. Not long after his arrival in Morocco, where he had met with a hospitable and honourable welcome, he lost his life in a battle fought on behalf of his ally, thus dying for a cause which was not his own, whilst he had cowardly deserted the interests of his throne.

### GRANJA (LA).

**Routes and Conv.**—From Madrid by rail to Villalba in  $\frac{1}{2}$  hr. ; whence by special dil. in attendance ; fares, etc., see *Segovia* (6 hours in all). At Villalba several public conveyances daily during the season (*la temporada*), and only one in winter. This route should be taken by all means, whenever practicable, for the sake of the splendid scenery as one crosses the Puerto de Nava Cerrada, on the slope of the Peñalara (8500 ft.), and then dives down by the Siete Vueltas to the village of Balsain. From November to February, however, the road is blocked with snow, and La Granja must be approached from Segovia, by the new line of railway from Medina del Campo. There is also a picturesque summer route from the Escorial over the Guadarrama range. *N.B.*—The fountains only play on great holidays, and weekly when the Court is in residence.

**Inn.**—Hotel Europeo ; good.

**General Description.**—La Granja (the Grange), also called San Ildefonso, is a *Sitio Real*. 2 m. from this stood formerly the Palace of Valsain, which Philip II. had embellished, now a ruin. Philip V., who liked the surrounding

country, decided on building a palace, which, as usual, was not only to equal, but to eclipse Versailles. La Granja, situated 3840 ft. above the sea, abundant in water and trees, appeared to him a suitable site. This grange or farm-house was therefore purchased from the Segovian monks of El Parral. The works were begun in 1719, and completed in 1746. The architects employed were Jubarra, Sachetti, Dumandré, Thierry, etc. But, as often happens, when this golden cage was ready, Philip V. died (1746), not without having, however, sojourned in it for some months. Charles III. built the village, and made several important additions to it. Every year the court removes to this palace when the heat and tercianas begin at Aranjuez, and usually remains July, August, and September.

**Palace.**—The principal façade looks towards the gardens. The central apartments are inhabited by the royal family, and in the wings the household are lodged. The modern apartments are airy and cheerful, well furnished, but without magnificence. In the lower floor there is a good collection of

statues and antiquities, which was formed by the celebrated Queen Christina of Sweden; but the best paintings and marbles have been removed to the Madrid Museum. *The Colegiata*, or Chapel Royal, was designed by Ardemán; it is in nowise remarkable. The ceilings and domes are by Bayeu, Maella, and other mediocrities. Observe the fine jaspers which compose the retablo, the fine lapis lazuli tabernacle, the tombs of Philip V. and his queen Isabella Farnese (poor French work), and, especially, the splendidly embroidered vestments and the mantles of the Virgin. *The Gardens* are, however, the great attraction here. They are certainly the finest in Spain, and held by Spaniards as very superior to those of Versailles. Observe the *Cascade Cenador*, a grand sheet of falling water, which glitters gloriously in the sun. There are twenty-six fountains, many of them very remarkable; the principal are *Fuente de las Ranas* (or the frogs); a series of cascates, called *La Carrera de Caballos*; *El Canastillo*, a large corbeille of flowers and fruits from which the water spouts *en gerbe*, forty jets in number, and rises to 75 ft. That of the *Fama* reaches 130 ft., and the *Baños de Diana* is an admirable mythological scene, before which the never-would-be-amused Philip V. stopped for a moment when it was completed. 'It has cost me,' he said, 'three millions, but for three minutes I have been amused!' The

statues most admired are *Apollo*, *Daphne*, *Lucretia*, *Bacchus*, *America*, etc. The usual labyrinth, Swiss hills, etc., commonly seen in every royal garden, are also here. The *reservado*, or private gardens, which contain indifferent conservatories and a fine orchard, *El Potosí*, require a special *papeleta*.

Excursions can be made to *El Paular*, riding by the *Reventón*, a pass from which a good view is obtained of the Peñalara and surrounding mountains. El Paular, once a wealthy Carthusian convent, is now scarcely worth seeing, as it has been seriously injured, used as a glass-manufactory etc., and the paintings removed to the Madrid Museum. It was erected by Juan I. of Castile. The church dates middle of the 15th century. The Capilla de los Reyes is the work of Alfonso Rodrigo, 1390. The ceilings were painted by Palomino. There are two or three fine tombs. Close by is also the indifferent villa of Queen Christina, called *Quinta Pesares*. Six miles off is the small unfinished palace of Rio Frio, which was begun by the widowed queen of Philip V. The boar-hunting is first-rate, and frequently enjoyed by the Court.

**Books of Reference.**—1. 'Compendio historico, topog., etc., de los Jardines y Fuentes del real Sitio de San Ildefonso,' by Sedeño; Madrid, A. Martinez, 1825, 8vo. 'Guia y descripcion del Real Sitio de San Ildefonso,' Bretaños and Castellarnau; Madrid, 1884.

### JEREZ (*pron.*, HEREZ).

**Hotels.**—Fonda de Jerez, in Calle de las Naranjas; Fonda de Europa, in the Corredera. Well situated. A tramway (fare, 2r.) connects the rly. station with the town.

**Casino.**—In Calle Larga. English papers taken in.

**Post-Office.**—In the Calle Medina.

*British Vice-Consulate and U.S.A. Consular Agency.*

**Bull-ring.**—Fights begin in May.

**Routes.**—From *Seville*, by rail, 3 hrs.

From *Cádiz*, by rail, 1½ hr.; dia. 30½ m.; stations, San Fernando, Puerta Real, Puerta Sta. Maria, through a rich wine-growing country, studded with gay-looking whitewashed caserios.

From *Gibraltar*. A wild ride of 17½ leagues across picturesque scenery.

<i>Itinerary.</i>	<i>Leagues.</i>
Gibraltar	
San Roque de la Polvorilla . . .	3½
Alcalá de los Gazules (sleep here) . . . . .	4
Paterna . . . . .	5
Jerez . . . . .	5
	<hr/>
(60 miles.)	17½

*Alcalá de los Gazules*.—A decent posada; 8827 inhabitants, close to the Barbate. It was a small Roman town fortified by the Arabs, and which became the appanage and stronghold of the puissant family of the Gazules, whence its name, Al kabat, the fortress of the Gazules.

The castle was blown up by the French in 1811. The old town was perched, so to speak, on a lofty hill surrounded by smaller cerros; nothing remains of it save portions of its walls and the gates called Nueva and De la Villa. The new or present town stands on the slopes of the Cerro de los Arcos, embosomed amid vines. The city contains vestiges, none of great importance, of the 15th and 16th centuries. In its plaza, once de San Jorge, now de la Constitucion, is the old Parroquia. It preserves only an ogival portal, with pretty statuettes of the 15th century, when it was built; all the interior is classical, with precious marbles and fine black jasper of Peña Jarpa. The belfry, some 180 ft. high, is built of brick and crowned with exquisite azulejo work. The large Dominican convent de las Sagradas Llagas, which the Marqués de Tarifa founded, has been turned into barracks and stores.

*Paterna*.—Formerly an appanage of the Duques de Alcalá. Here are crossed some heights which divide this small hamlet from the Cuenca of the Guad-

alete, the celebrated Cartuja of Jerez is left to the right, and in the distance, and through the *cortijos, ranchos, dehesas*, all things of semi-African Andalusia, we descry Jerez, one of the prettiest Andalusian cities.

From *Ronda*, riding, 16 leagues. A heavy ride across the Serrania de Ronda, but which can be performed with all safety.

<i>Itinerary.</i>	<i>Leagues.</i>
Ronda to Grazelema . . .	3
El Bosque . . . . .	3
Arcos (sleep here) . . . .	5
Jerez . . . . .	5
	<hr/>
(50 miles.)	16

Leave Ronda at 6 A.M., bait the horses and breakfast at El Bosque at 10 A.M., and get into Arcos at about 5.30 P.M.

**General Description.**—Jerez de la Frontera, so called to distinguish from Jerez de los Caballeros, is a pleasantly situated, sunny, busy, tidy town. It belongs to the province of Cadiz, and has a population of 55,000 souls. The houses are all whitewashed or gaily painted, with elegant *miradores*, charming cool patios, and so clean and fresh that they appear but just built. There is a pretty plaza with stone seats all round, and stately palms waving their green plumage and golden fruit in the air. There is great *couleur locale* about the houses and the people, who seem to have retained—more than any other Andalusian province—all the softness of manner, the gentleman-like bearing, the graceful mien and attitudes and refinement of the Moors. There are some English, German, and French wine-merchants established here, and some of them possess very pretty villas in the environs. Besides its palace-like bodegas, the abode of King Sherry, there are some sights which deserve the tourist's attention—

such as the Alcazar, Cathedral, Church of San Miguel, and la Cartuja; but all these, and the renowned bodegas, can be easily seen in a day, by commencing early, and returning late to Cadiz or proceeding to Seville.

**Historical Notice.**—Jerez was one of the earliest Phœnician colonies in Spain, the 'Asidoqueæ Cæsarina' of Pliny, and not the Persian Chfraz as many authors have erroneously asserted. The name Xerez Sidonia is found on Latin charts of the 13th and 14th centuries, Asidona being a corruption of Asido. The Mussulmans turned *Cæsaris Asidona* into Cæris Sidonia, abbreviating it finally to Cæris alone. They thus suppressed the second syllable, as they did with the Roman name of Cæragusta (Cæsar Augusta) applied to Zaragoza. Close to it took place the battle of the Guadalete which opened Spain to the invading Moor. Ferdinand III., el Santo, recovered it in 1251, but it was retaken by the Moors, to be regained 1264 by Alfonso the Learned, who granted to it many important privileges, and peopling it with forty hidalgos, the *souche* of the present Jerezana nobility; fortifying it considerably, he styled it the frontier keep of Andalusia, whence its name, *de la Frontera*. In the municipal archives of the town there still exists the original chart of grant signed by this wise and learned king. To the forty gentlemen who became his vassals, he grants to hold in feud, 'houses, six aranzadas of vineyards; two of huerta; fifteen of olive grounds, six aranzadas of carefully planted vines, six yugadas (the extent which twelve bullocks can plough in a day) for corn, and besides 200 maravedis of the king's privy purse.'

**Sights.**—*The Alcazar.*—This picturesque old palatial fortress, which has been the scene of so many heroic deeds, melancholy confinements, and amorous

scenes, looks as if it had been but just finished, for the soft climate of Andalusia preserves monuments in all their pristine state. It is close to the charming shady *Alameda*, and from the platforms of its Torre del Homenaje and the octagonal tower to the left, the views extend over its own gardens, and an horizon formed by Sierras richly tinted with green and purple hues, and worthy of a Gaspar Poussin or a Claude de Lorraine. Its chapel is small and circular, and was founded by Alfonso the Learned. This palace, the property of the youthful Duke of San Lorenzo, has been recently repaired. The Salon del Trono and patios are all that attract any notice.

**Cathedral.**—The Colegiata was begun in 1695, and was completed by Cayon, the architect of the Cathedral of Seville. It is a good (!) specimen of churrigueresque. The interior is large, spacious, lofty, but in pseudo-classical bad taste. Attached to the cathedral is a good library and monetario collected by the Bishop of Sigüenza, Diaz de la Guerra, a native of Jerez.

**San Miguel.**—Its façade is of bastard Græco-Roman, a mask hiding a former plain but not inelegant ogival mediæval front; there are Berninesque pillars, statues, and details in questionable taste. The lateral portals have retained exquisite portions of the Gothic period. The Sagrario is a Corinthian chapel, also indifferent. The interior is very elegant, and were it carefully repaired, would be most striking. It belongs to the period of decline, when it was built (1482). It consists of three naves divided by massive pillars, from whose plain and elegant capitals the ogival arches of the lateral naves spring, not without boldness, and which support the groups of shafts or rods in which the roof of the centre nave rests. The piers of the transept are higher

than the rest, composed of bundles of shafts and elaborately ornamented with foliage, niche-work, and mouldings. The transept is most profusely ornamented; the lines and details are complicated, and the roof, pillars, arches, etc., are exuberantly loaded with tracery and net-work. Roberts' picture of this transept, though *poetised*, conveys a just idea of the effect produced. Observe in the presbytery of high altar, not the three orders adapted by ignorant restauradores to the original Gothic, but the excellent bassi-relievi by Montañes, and representing Annunciation, Nativity, Adoration, Circumcision, Transfiguration, our Lord in Limbo, and St. Michael, for which he received 8200 ducats. It dates about 1625. All the conditions of the contract between him and the church, with the detailed description of the relieves, how they were to be executed, etc., and other curious information respecting this fine retablo, may be found in the archives of this church. The portals inside are elegantly designed; observe that of Capilla del Bautismo. The altar and small Chapel de las Animas has a retablo of the most extravagant painted sculpture representing the souls of purgatory, *en personne*, with St. Michael above, and on left St. Peter holding the keys. Upon the *reja* which rails it in, and at intervals, are placed five wooden skulls, all crowned, one with a tiara, a second with a kingly crown, a third with a Cardinalate barretta, etc.

The *Capilla del Sagrario* is richly ornamented; the windows are elegant, the folding doors by Berruquette: the Christ by Montañes.

*San Dionisio*.—An exquisite and well-preserved example of the Moro-Gothic style so prevalent in Alfonso el Sabio's time. The façade reminds one of the earlier churches of Cordova and Seville. Observe the painted archivault

of portal, with flat leaves on the external moulding, the projecting also with dogs' heads, the agimez under the plain circular windows, and the stone-built tower on left of the apse, and decorated with horseshoe agimeces and buttresses. The apse is likewise of stone, with massive buttresses and middle-pointed windows decorated with delicate mouldings and Byzantine capitals. The spouts of the gutters are fantastically shaped into varied forms of grotesque animals, peeping through the thick weeds and lichens, and produce a picturesque effect. This, one of the finest, and, as we have already said, of the most perfect and well-preserved specimens of the Mudéjar style in Spain, was built and dedicated to St. Dionysius (to whose intercession he considered he owed the taking of Jerez) by Alfonso the Learned, middle of 13th century.

*Santiago* was built in the time of the Catholic kings. Observe an exquisite ogival lateral façade of the third period with good statues. The principal façade was awkwardly repaired and *modernised* in 1663. The interior is divided into three elegant naves by ogival arches resting on pillars, whose gilt capitals are in the shape of crowns.

*Wine-Cellars*.—These Bacchus' palaces are the style of architecture which the Jerezanos admire most; and palaces they truly are rather than cellars, as some of them consist of ten or twelve spacious naves, containing upwards of 15,000 *botas*. They are shown to visitors on application to the proprietors or their principal clerks, daily, except Sundays, and until 2 P.M. All the different processes practised here can be followed in some minutes, from the pressing of the grape to bottling ready for exportation.

The bodegas which are better worth a visit are those of Messrs. Gordon, Misa, Byass & Co., and of Sr. Pedro Domecq. The principal wine-merchants are

foreigners, English, German, and French. The wine is not sold on the spot, nor are orders for England received, as this would be a detriment to the merchants' English agents; besides which the prices really differ little, whether purchased in England or at the bodega, and to be shipped afterwards. The different sorts of wine are generously offered to taste; and the best qualities are left for the last. Monsieur Domecq's private cellar contains most exquisite varieties of the golden juice. Ask to be introduced to his venerable monster cask, Napoleon. See also Messrs. Gonzalez and Co.'s model bodega. (For particulars of the sherry manufacture and trade cf. 'Sherryana,' by F. W. C., London, 1887.

*The Cartuja.*—Three miles from Jerez, twenty-five min. drive in a calesa. A good carretela may be also procured for from 25r. to 30r. (6 shillings) there and back. Close to this old Carthusian convent rolls the Guadalete, the Chrysos of the Greeks and Romans, from its yellow waters; the Arab's river of delight, Wad-al-leded. On its banks the celebrated battle was fought, July 26, 711, between the disorganised effeminate army of Don Rodrigo and the Berber undisciplined but wiry bold tribes of Tarik and Moussa. The cartuja was founded in 1477, by Don Alvaro Obertos de Valetto, who is buried here, and died 1482. The plateresque portions were executed in the middle of the 16th century. The principal façade was the work of Andrés de Ribera, 1571. Four large fluted Doric pillars flank the superb circular arched portal. The niches are filled with statues of the Virgin, St. Bruno, and St. Austin. Over the cornice is a front with effigy of God the Father. This portal leads to a spacious patio, in which is the bastard Corinthian façade of the church, dating 1667, and

over-ornamented with details and indifferent statues of saints. There are three patios or cloisters within, the principal of which is classical, and with twenty-four white marble pillars. The second is a claustro, with four plain pillars and delicate Byzantine leaf-work on the capitals. It belongs to the Gothic of decline as well as the third period. Little remains here now, save the empty cells, an old cross, and some cypresses, of what was once the wealthiest monastery in this part of the world, a repository of arts and a school of learned and wise men, who were first-rate farmers and the most celebrated horse-breeders in Andalusia. Most of its finest Zurbarans were, at the suppression of the convent, sent to France and England, and have been sold for a song at the sales of Louis Philippe's and Mr. Standish's collections in 1853; the rest were removed to and are now at the Cadiz Picture Gallery (Museo). The Yeguada, or breeding stables, were suppressed in 1836, and the vineyards sold. In the distance, near La Cartuja, rises a small hill, El Real (the camp) de Don Rodrigo, where this ill-fated monarch had his head-quarters during the battle.

*Arcos de la Frontera* (5 leagues), 15,203 inhabitants. A good posada outside the town on the Jerez road.

This ancient city rises picturesquely on the S.E. slopes of a huge Mons-Serratus, whose base is watered by the Guadalete, which girdles almost all the town, and is joined amid its fertile plains by the Majaceite. The view of the distant blue hills of the Sierra blending with the sky is charming from its high Plaza del Ayuntamiento. It was recovered from the Moors in 1234 by the Infante D. Enrique, son of St. Ferdinand. It fell again into the hands of the Moors, and was finally recovered and peopled by Alfonso el Sabio in 1264. It was the Arco Briga of the Iberians, and Arco Colonia of the Romans. Its important position as the key of the Seville and Ronda regions on that side caused it to be called *de la Frontera*, which, moreover, distinguishes it from

several other arcos. Ecclesiologists will notice the San Pedro Church, which contains one of the finest retablos of the 15th century in all Andalusia. Its compartments represent scenes from the life and martyrdom of the tutelary. The church, which dates of 15th century, has been vilely modernised. That of Sta. Maria is a fine example of the Gothic of the time of the Catholic kings, but is unfinished. Observe its magnificent portal; its lintel, tympanum with statuettes and niche work. The interior is divided into three naves. The lateral one very narrow, and as high as the central. The columns elegant and plain. The details round the window very curious, and

many most elegant. Observe also the exquisite plain Gothic portal of the house of Conde del Aguila, and its charming Moro-Gothic agimez window.

There is a decent posada at El Bosque (10 leagues). Between its termino and that of Prado del Rey is the abundant source of water which turns into excellent salt, and is called Salinas de Hortales.

**Grassalema** (13 leagues). — *Posada de la Trinidad*; 7549 inhabitants. It was one of the feats of the esforzado Rodrigo Ponce de Leon to capture this then important stronghold — the 'Lacidulia' of the Romans. It stands on a rocky hill.

### LEON (Province of).

**Geographical.**—The former Reino de Leon has been divided into the five present provinces of Salamanca, pop. 262,383; Leon, pop. 340,244; Valladolid, pop. 246,981; Palencia, 185,955; and Zamora, pop. 248,502; total, 1,284,065. The extent comprised by them is some 20,000 square miles. It is bounded on the N. by the Montes de Leon, a ramification or branch of the Sierra de Asturias; on the E. by the plains of Castilla la Vieja, Sierras de Oca, de Urbiad, on the S. by the Sierra de Gata, de Francia (5202 ft. above the level of the sea), Sierra de Avilla, which separates it from Estremadura and Castile; and on the W. by the Sierra de Porto, Portugal, and province of Coruña. The principal rivers are the Luna, Orbigo, Perma, Esla, Ormaña, Bernesga, from N. to S., which all empty themselves into the Duero and the Tormes. The principal hilly districts are Laceda, Babia, Arguelles, Omaña. The southern slopes of the range of hills that divide Asturias from Leon are less rapid and steep on this side, but like the other in aspect and variety. The peaks and more elevated

plateaux are covered with almost perpetual snow; a wild vegetation prevails in its gorges; the beech-tree, oaks (*Quercus robur* and *Quercus ilex*), grow luxuriantly. The plains, extending to some 361 leagues, are wind-blown, treeless, but corn-growing, or consist of pasture-land.

**History.**—This kingdom was the second in Spain (Asturias the first) which rose against the Mussulman, and began that long reaction and struggle between North and South, Christianity and Mohammedanism, which lasted upwards of seven centuries. Pelayo, King of Oviedo, captured Leon from the Infidel, and founded its independence. Alfonso the Catholic (A.D. 739-57) extended the limits of the reino beyond the Duero to the frontiers of Estremadura. Castile, under Count Fernan Gonzalez, became separate from Leon, to which it belonged, but was once more annexed to it by marriage, and finally absorbed it. The first who was styled King of Leon and Castile was Ferdinand, son of Sancho the Great. His heir, Sancho el Fuerte celebrated for being one of the *dramatis*



*personæ* in that dramatic poem the 'Romancero del Cid,' was treacherously murdered at the siege of Zamora, by Belledo Dolfos. Alfonso VI., his brother, who had ordered this crime, was raised to the throne under the name of King of Leon and Castile. The two kingdoms were often severed and united again by civil wars, and finally joined at the death of Alfonso IX. in the person of St. Ferdinand. The Moors never settled down regularly in Leon—not from the valour, indomitable energy, etc., of the inhabitants, who were driven by them from Toledo into the mountain fortresses, but because the cold, damp climate, the poverty of the people, the wretchedness found in cities and villages, churches and palaces, did not tempt them. They, therefore, limited themselves to periodical raids, carrying off cattle, sheep, and grain, and destroying everything with fire and sword. The most celebrated inroads of the Moors took place under Almanzor, the Moorish Cid; the first in 996, against Santiago, when all was razed to the ground; and the next in 1002, when the great hero, ill and weak as he was, assembled 20,000 men at Toledo, and devastated the country on all sides. The kingdom of Leon did not easily recover from the constant inroads of the Moor and civil war, and to this day is far behind every other, save Castile and Estremadura, in agriculture, trade, etc.

**Character and Dress.**—The Leonese differ considerably in character, according to the nature of the different regions which they inhabit. Thus the highlanders and *parameses* (*paramo*, an elevated plateau or table-land) are temperate, peaceful, hard-working, and active, whilst those of the plains, and more especially those who live on the banks of the Orbigo and Sil, are indo-

lent, dull-minded, dirty, and boorish. On the whole they are a loyal and honest people, fond of home (and what home!), old customs and costumes, far from handsome; hospitable and kind-hearted, but rude and ignorant, principally given to pasturing, *arrierism*, and basking in the sun, when it happens to shine. There is great poverty in large and small cities, an absentee nobility, and an overgrown clergy.

The *dress* of the Leonese is peculiar. The charro and charra are the Leonese majo and maja. Their costume consists, for the men, of a slouched hat, an embroidered shirt, a short velvet waistcoat enlivened with square silver buttons and ribbons, a cloth jacket with velvet edgings at the elbows, long cloth gaiters embroidered beneath the knee, and a broad leather belt round the groins, large silver buckles in the shoes. The charra's dress is very becoming: a red velvet hoddice, *jupon*, with bugles intricately worked into different patterns; a scarlet or purple petticoat, *manteo*, embroidered with stars, birds, flowers; a narrow apron, *mandile*, embroidered also; a sash tied up behind; a square, somewhat short, cloth mantilla, *el cenerero*, fastened by a silver clasp, *corchete*; a caramba in her hair; wrist-cuffs wrought with gold; a gold-worked handkerchief, *rebocillo*; jewels and chains with coloured stones—all heirlooms—complete the female dress, one of the most picturesque in Spain.

**Maragatos.**—The origin of this race, which inhabits the district around Astorga, has not been ascertained. Some writers derive it from a Celtiberian origin, others assert it as a Berber descent. Dozy, the learned Orientalist of Leyden, states that they are the remnants of the Malagoutos, who inhabited Malaguthia, a part of the Campi-Gothici,

and who by marriage, etc., had become Christians. A chronicler calls them in 784, 'The highlanders of Malacoutia.' Many of them held lands about Leon and Astorga when these two cities were repeople, and their priests had names, all or mostly purely Arab, such as Mahamudi, the deacon; Hilal, the abbot; Airef, the priest, etc. They embraced the nonconformist doctrines in the 8th century, and rose against the self-called orthodox Arabs. ('*Récherche sur l'Hist. et la Litt. de l'Espagne*, 2d ed.; Leyden, 1860, vol. i. p. 135). Mr. Dozy finds great similarity between their dress and that of the Berbers of the present day. However, on examining with attention all the different dresses worn by the Moors of Spain, in carvings and pictures contemporary of their dominion in Spain, the pictures at the Alhambra, the bassi-relievi of the Capilla Real at Cathedral of Granada, etc., one cannot find any resemblance, and must incline, in our humble opinion, to ascribe to them another origin. Might they not be Mauri-Gothi, and the remnants of a mixture between the Berbers and Goths? The Berbers settled in Asturias more than is generally believed. In 734-741 there was not a single Galician village that was not in their possession; even in the 11th century, there were many Berber families living near Leon, and mentioned in Alfonso V.'s Fuero de Leon, art. 1st. The dress varies somewhat at Zamora and Salamanca.

**Agriculture and Mines.**—The plains—*tierra de campos*—of Palencia, Zamora, and Valladolid, are among the best corn-growing countries in the world. In the province of Leon, sheep are principally reared, and of these it formerly possessed upwards of 896,000 head. The hills produce excellent timber, and orchards, yielding

exquisite cherries, apples, etc., clothe the slopes of the hills, and stretch along the banks of the rivers, in the vicinity of towns. Excellent cheese and butter are made in the hilly regions, but not at Leon. Garbanzos, good heady red wine, made at Toro, and mules, are also local products. There are some mines in the reino, once celebrated for the 'Médulas' mines of gold and vermillion, which Pliny the Younger managed for some time, and said to deserve being worked again. The excavations are curious and worth a visit. Antimony, iron, and coal-beds are also found, but yield unimportant quantities. The Sil is said to carry in its waters traces of gold, as the Darro in Andalusia, and several other rivers both in the Spanish and French Pyrenees. The Northern and Palencia railways to Ponferrada are calculated to give great impulse to trade and agriculture, and develop the great resources of this country.

**Climate.**—We entreat tourists to avoid, above all things, visiting this part of Spain either in summer or winter. In the former period, the heat and glare, the sandy roads, and furnace breath of evening, affect the stomach, bring on cerebral congestions and Leonese doctors—a still severer illness, from which few will recover. During winter the wind-blown plains, icy northern blasts, and roads (impassable) with snow, are enough to deter any one. The best months for the visit are April and May, or September, October, and beginning of November. The roads are admirably engineered and well kept. The hills ought to be visited, especially during the summer, and the beautiful scenery of the sierras and Vierzo. Anglers should not forget their rods, as they will find sport in the Sil, Osbiga, Cea, etc.

Leon.—Capital of province of Leon, pop. about 12,000; bishopric. For details of province see page 215.

**Routes and Conveyances.**—1st, From *Madrid* or *Bayonne* by rail. From *Madrid* by the *Palencia* and *Ponferrada* line. Distance from *Palencia* to *Leon*, 76 m.; time, 5 hrs.; morning and evening trains, both at convenient hours. Fares, 1st cl., Pes. 14.15; 2d cl., 10.65; 3d cl., 6.40.

**Description of Route from Palencia to Leon.**—The route is not interesting, and the towns are small, thinly-peopled, and backward. *Paredes de Nava* is close to a most agree-feeding lake. There is some fine sculpture by *Alfonso de Berruete* in the church of *Sta. Eulalia*. The route now lies amid flat corn-fields, often inundated by the *Esla*, and producing *tercianias* (ague). There are a desolation and a want of human life about these extensive windblown plains which fill the mind with *ennui*. This feeling is strengthened by the sombre-coloured dress of the peasantry (brown cloaks, black jackets, and chocolate breeches), and with the expression of their faces, which is that of monotonous, vacant, selfish concern, common to all corn-growing farmers, who reap bread which the sun cultivates, and the indulgent God seldom refuses. The rare mud and straw-built cottages do not enliven the tableau.

**Sahagun.**—So called from the local patron, *St. Tagunt*, who was martyred with *San Primitivo*, 168 of *Christ*. Visit the celebrated Abbey, though now considerably ruined and desolate. It was a Benedictine monastery, founded in 872, and rebuilt in 905. The church was begun by *Alfonso VI.* (1121), and finished in 1183. It was once the wealthiest abbey in Spain, possessed boundless territories, and had jurisdiction over ninety convents. In the 11th

century it reached the height of its fame; and the wealth, power, great learning and piety of its monks, made it the *Cluny* of Spain. It was the residence of *Alfonso IV.* Queen *Constance* of *Burgundy* built a magnificent palace close to the abbey, at which time the city was thickly peopled with *Burgundians*, *English*, and *Lombards*. She also built a church in her palace, where at her death (1093) she was interred. On the death of *Alfonso IV.* all went amiss. The gates of the city were opened to the *Aragonese*; *Alfonso el Batallador* sacked the abbey and convents; civil war broke out; the *Guilds* of *Shoemakers*, *Tanners*, and *Jugglers* sided with the *burgesses* against the encroaching monks, who were termed '*Gargantones*' and '*Beberrones*'; until, moved at last by these same monks, the Pope issued severe bulls against the rebels, whose *burgesses* and their principal instigator, *Count Beltram*, appeared before the Council at *Burgos* (1117), and submitted.

Besides *Alfonso IV.* the monastery has been the refuge and *retiro* of *Bermudo I.* (791), *Ramiro II.* (930), *Sancho* of *Leon* (1007). The foreign invader and fire have now almost destroyed whatever of art and beauty it possessed.

If halting here, visit the church of *San Tirso*, with fine remains of 12th century work, the church of *San Lorenzo*, and, 6 m. off, the fine Romanesque monastery of *San Pedro de las Dueñas*.

2d, From *La Coruña*, etc. One train per day in 16 hrs.

3d, From *Gijón* and *Oviedo*, by the grand *Puerto de Pajares* line; one train per day in 8 and 7 hrs. respectively.

**Hotels.**—*Fonda Suiza*. 20 to 30rs. a day. *Fonda del Norte*, near *Plazuela de San Francisco*. Both poor. The city is 1 m. distant from the station.

**Café.**—*El Suizo*.

**Club.**—*El Casino Leonés*.

**Postal and Telegraph Offices.**—*Calle Cuatro Naciones*.

*Promenades.*—Paseo de San Francisco ; Papalaguinda, near the river,

**General Description.**—Leon, once the capital of a powerful monarchy which extended from the shores of the Atlantic to the banks of the Rhone, is nothing now but a large agricultural village, silent and backward. It derived much of its importance as the seat of the court of the emperor (Alfonso VII., 1135), whose courtiers lorded it over Navarre, Cataluña, Biscay, Gascoigne, etc.; but, like other capitals which have had nothing else to depend upon but this, prosperity and wealth may be said to have come and gone in their train. There are a few noblemen who still continue to reside here, in their ancient and dilapidated mansions; but their lands have mostly passed away, through indolence and pride, sometimes into the hands of their *own* stewards, who were better able to manage them. The scanty population is chiefly composed of well-doing farmers, petty employés, maragatos, and arrieros. Besides, as Leon is a Levitical city, there is a very numerous staff of capellanes, easily made out by their cocked-hats and sotanas, who live upon the revenues of the cathedral, now much out of proportion, though recently curtailed, and a crying anomaly in the decayed and impoverished city.

Leon may be said to lie now in torpid lethargy, shrouded in the magnificence of her past, and taking, it would appear, an eternal siesta under the shade of her glorious cathedral. Here may be seen the boyero's creaking cart with spokeless wheels, which two heavy oxen drag lazily along, whilst the master stands by leaning on his lance-shaped gavlán, almost as immovable as an antique bas-relief, and strings of velvet-coated mules, carrying salt fish, dozing as they walk to the monotonous sound of jingling

casabeles, and led by wide-breeched maragatos with umbrella-sized slouched hats, and the early-to-bed and early-to-rise labrador (which does *not* seem to make him more wise), humming a song as he rides crosswise on the pole of his plough. Scenes like this are all that animate the narrow, ill-paved streets. Leon has thus preserved its Gotho-Castilian character, with all its *couleur locale*, old habits, customs, and costumes, and may be regarded as the key to that *terra incognita*, never properly investigated, which comprises the province of Leon, Asturias, and Galicia, generally called the Switzerland of Southern Europe. The shrill whistle of the railway engine, it is to be hoped, will awake the Leonese, and usher their mediæval city into the light and active life of the 19th century. Its very situation on the high road between the ports of Galicia and Asturias, and the granaries of the Castiles, seems to invite prosperity, and point a future rival to Valladolid. Manufactories—those cathedrals of modern times—might be erected in these plains, so abundantly watered by three rivers. But that great curse of Spain, want of population, though larger now than it has ever been, is nowhere felt more than here. Thus, on a surface of 15,971 square kil., the population is 358,000, of which about half a dozen are foreign residents, with a thin stream of tourists (*transeuntes*).

The man of pleasure, and the invalid, will do well to avoid this dull, gloomy, Goth town, but not so the antiquary and all real travellers, for whom Leon holds in reserve treasures of the Byzantine, Gothic, and Plateresque periods of architecture, besides which, its associations with the early history of Spain, the aspect of its environs, the dress of its inhabitants, and above all, its superb cathedral, one of the finest in Europe,

cannot fail to attract, and will amply compensate for any inconvenience attending this détour from the direct lines.

The town is pleasantly situated in a fertile plain, on the slopes of a hill. The Torio and Verneaga flow from the N., the former watering its orchards on the E., and the latter girding it on the W.; and a little below, to the S., both meet and flow into the Esla.

*History.*—The 'Crónica General' and early writers state that Leon was built with the ruins of Lancia, Maxima Asturiæ Urbs (Dion); but it is more generally believed to have been founded, or at least enlarged and fortified, by Trajan, who quartered within its walls the 7th Gemina Legion, Pia Felix, one of the three to which the defence of Northern Spain had been entrusted, and assigning to this one especially the task of watching and repressing the movements of the indomitable Astures. The city was built up in the shape of a square Roman camp, with four marble gates corresponding to the cardinal points, and hooped in by massive walls, which linked together large and formidable cubo towers. Under Adrian, Legio became the residence of the Augustan Legat, the President of Asturias and Galicia, included in the Tarraconensian Province. In the 5th century the Suevi and Vandals vainly strove to bear rule in the city and to dispose of its rich corn-fields. It was finally wrested from the Roman sway by the Goth, Leovigild, who routed the Suevi and Imperialists, and entered the gates 586, according to Risco, but more probably 574-77. He changed the name from Legio into *Leon*, which was his own, and the city (spared as an exception by Witiza) was not dismantled, as almost all others were by his insane decree, which paved the way for the Berber and Moor. Taken easily by the former in 714, it was recaptured

by Pelayo after his victory at Covadonga. In 846 the Moors took it again, and destroyed the city by fire. Recovered once more by Ordoño I., the city was rebuilt and fortified (855, according to a Gothic codex in San Isidoro Leon), and the palace built on the site of the present cathedral. Alfonso the Great made this city share with Oviedo the advantage of being a court residence, and was a great benefactor. Leon became the capital of the monarchy, and residence of its kings under Ordoño II., who built the cathedral. This second city was rased to the ground by Almanzor, 996, all the inhabitants being put to death. Leon remained a scene of desolation and a heap of ruins until the reign of Alfonso V., who rebuilt and repopled it. In 1020, a council composed of prelates, abbots, and nobles was held to frame laws for the administration of Leon, Asturias, and Galicia, which were modifications of the former Gothic ones. Leon resumed its former importance, and continued to be the capital of the Kings of Leon. In 1087 the crowns of Castile and Leon were united by the marriage between Ferdinand I. and Doña Sancha. A council, held 1090, declared among other things the substitution of the French (Latin) alphabet for the former Gothic characters. Separated and united several times, the crowns of Castile and Leon were definitely annexed by Alfonso VII., who was proclaimed emperor at the Church of Sta. Maria, May 26, 1135. In his reign, Leon reached to the acme of power and importance. The emperor ruled over a large portion of the peninsula, and was suzeran of the Kings of Navarre, Counts of Barcelona, Counts of Tolosa, Barons of Gascoigne, Seigneurs of Montpellier, etc. The magnificent festivals that took place at the marriage of his daughter with Garcia of Navarre are mentioned by the historians

of that day, who describe at some length, and with great complacency, the gorgeous bed placed in the royal palace of San Pelayo (close to the cathedral), with choirs of singers and bands of musicians placed around, and which did not cease to sing and play for *many days* after the wedding. The Albigenses endeavoured to establish themselves here in the middle of the 13th century. They had already made several converts, and built a church, when the Bishop of Tuy, Don Lucas, preached a new crusade; the church was razed, and the sectarians expelled. The conquests by St. Ferdinand of Seville and Cordova diminished the importance of Leon by drawing its nobility to new and richer lands. At the death of Alfonso XI., Don Pedro removed the court to Seville, and Leon became a mere province of the new and larger kingdom. But after it had ceased being the capital, the city still preserved many privileges, and in the Cortes of 1406-7, its procuradores were entitled to the seat next to Burgos, and had the precedence over Toledo. Leon took part in the rising of the Comunidades on hearing that its proposal for holding the Cortes of Castile here was rejected. The city was then the prey of feudal differences and factions, headed by the two great rival Leonese houses of the Lunas and Guzmanes, though Sandoval assumes that the priests and the Jews had the greater part '*de estos alborotos*.'

Sights.—1. Cathedral, San Marcos, San Isidoro, minor churches. 2. Walls, gates, streets, and prout-bits. 3. Private houses.

Cathedral.—*Historical Notice*.—The see of Leon is one of the earliest in Spain, and there is mention of an episcopate as far back as the 3d century. It is *excerta*—that is, subject to no primate—a privilege confirmed in

1105 by Pope Pasqual II. It has been patronised by several kings, especially by Ordoño II., but it has not, like Toledo and Seville, been distinguished by the power, munificence, or learning of its prelates; the principal have been Bishops St. Froylan (900), San Alvito (1057), Pelayo (1078), Manrique de Lara (1199).

Leon has possessed three cathedrals. Of the first, built outside the town, there are no vestiges. The second was erected from its ruins on the site of the palace of Ordoño II., who gave it up for that purpose. This palace was built on the eastern side of the city, with the materials and on site of the Roman Baths. The cathedral was magnificent, according to El Tudense's and Sampiro's descriptions, but was mostly razed by Al Mansour. Although it was partly rebuilt by Bishop Froylan, and newly consecrated and embellished by Pelayo, in 1078 (his will contains the history of the Leonese see and that of the second cathedral's repairs), still, owing probably to the ruinous state in which the edifice must have been left by the Moors, and also to the increase of the city, it was decided to build a new one. The foundations of the existing cathedral of Leon were laid by Bishop Manrique de Lara. The precise date is not known, but it lies between 1195 and 1200. The name of the architect who designed or began it has not been ascertained; but from a careful examination of early writers, and the opinions emitted by the most trustworthy critics, we incline to think it was Pedro Cebrian, who was, a doubtless fact, maestro mayor of the works of the cathedral in 1175—that is some twenty-five years before the works began. He was succeeded in this capacity by Maese Enrique, who died 1277. The works went on very slowly, from want of funds, as we gather from a brief issued

by the *Ingdunensis* Council, held in 1293, which declares to the faithful that without more alms the works cannot proceed, owing to the magnificence of those already begun. We also know that about 1430 the works of the edifice were being carried on by Guillen de Rohan, or Ridan, to whom the upper portions of the naves and the galleries, 'auditos,' have been ascribed, and who was employed by Henrique III.'s confessor, Bishop Cusanza. Juan de Badajoz, whose knowledge and practice of florid Gothic and Revival were equally great, completed the cathedral about the year 1512. The whole edifice has now been in course of restoration for ten years from the plans of Juan Madrazo, and another two years will be required for completion. The original fault of too great lightness—whence instability—of construction is being religiously repeated, and indeed accented.

*Its Style and Proportions.*—This cathedral, smaller than those of Toledo, Seville, and Burgos, is a magnificent example of the Early Pointed style in all its simplicity, elegance, and lightness, not independent of strength. But from the dates given above it will naturally be seen that it must needs contain specimens of the different periods of Gothic architecture which prevailed in Spain during the three centuries of its construction. Indeed, the Revival is also represented here, and the dawning Plateresque has left some traces, not all indifferent. Its general characteristics are—harmony between the parts, the original plan having never been deviated from. In lightness and elegance it stands unrivalled in Spain, and seems to have sprung into the air at the touch of a fairy's wand. There is boldness in the outlines, loftiness and freedom, great constructive beauty, absence of ornamentation, variety of forms and

wonderful masonry, especially at a time when the art of cutting stone was in its infancy.

Mar. Siculus, in his '*De Rebus Hisp. Memor.*,' gives the preference to Leon over all the other cathedrals. '*Nam etsi templum, quod ætate nostra civitas Hispalensis ædificat, alia omnia magnitudine, præstat; si Toletanum divitiis, ornamentis et specularibus fenestris est illustrius; si denique Compostellanum (i.e. Santiago) fortioribus ædificiis, et Sancti Jacobi miraculis, et rebus aliis memorabilibus est, Legionense tamen artificio mirabili, meo quidem judicio, omnibus est anteponendum.*' Bishop Trujillo, in his '*History of the Cathedral of Leon*,' compares it to the Duomo of Milan, but adds, it is a Phoenix, and supersedes even that marvel. In his opinion, the architect who designed it was neither Spanish nor Italian, 'for,' he says, 'were he either, he would have built in the usual style adopted in these provinces.' There is little doubt that its architect, whatever his name, was influenced by the examples of the French cathedrals of that time, and in plan, detail, lightness, character of sculpture, it is thoroughly French. Compare Beauvais, Amiens, and St. Denis Cathedrals to this one, and the similarity will at once occur. The slender airiness of its construction is so great as to make it difficult to perceive how the edifice can stand, unless by a miracle, as the walls are almost transparent, and yet are 105 ft. high! The secret of its strength lies, however, in the deep and broad foundations, made with large boulders, and, probably, cemented lime, which, in Spain becomes petrified. This cathedral does not contain any particular gem within its walls, as most do; no octagon like that of Ely's, no chapel like that of King's College at Cambridge, no Henry VII.'s Chapel like

that at Westminster ; or as, in Spain, the cathedrals of Burgos, Toledo, Seville, etc. The source of the beauty of this interior lies mainly in the harmony of its parts—in the simple excellence of its planning, the delicacy and richness of the detail throughout, and the perfect crowning of its stained glass.

*Masonry.*—The walls are generally 3½ ft. thick (in some places only a foot), and the stone employed is of a creamy, warm colour, of great consistency, fine grain, and easily carved. They are built of rubble, faced with stone on both sides. Externally it is all of stone. The hornmigon, a peculiarly fine sort of plaster, was used for the esplanade from which it rises.

*Exterior.*—The building has the shape of a rectangular parallelogram, from whose straight line the high chapel deviates on the E. side, so as to describe an arch of a circle inside, and outside half a duodecagon. It rises isolated in a spacious square, the Plaza Mayor, the character of whose brick houses, arcades, and Fountain of Neptune, which dates 1789, is quaint, though not in keeping. Observe the platform around it enclosed by chains, with pedestals and sculptured vases and children. A good view can be obtained from the Plaza, standing close to the fountain.

*Façades.*—The principal one is to the W., and is seen from the Plaza. The iron railing round this façade dates 1800, but there has disappeared, among other relics of the past, an inscription of the 16th century, placed on a pillar facing the front door, and erroneously transcribed in Mr. Ford's Handbook. It ran thus :—

Sint licet Hispaniis ditissima pulchraque templa  
Hoc tamen egregiis omnibus arte prius.

This façade is picturesque, effective, and spacious, and is an epitome of the history of the building, bearing vestiges

of its different periods, but mostly belonging to the earliest. It is composed of a grand and effective porch formed by five ogival arches, the three largest being portals, and flanked by two towers ; the latter are different in size and style, and mar the general effect. The N. one is small, severe in style, somewhat heavy, unornamented, and of two stages ; the windows of the first being circular, those of the second slightly pointed, and crowned with a massive octagon steeple, clumsily decorated. This tower, from its style, we may ascribe to the early part of the 14th century. The S. tower is of the 15th century, light, lofty, forming five stages, of the Decline. The open-worked steeple is very elegant, rises freely from the square platform, and looks like a tent made of guipure. On this tower and at different heights are the words, ' Maria, Jesus Xps. Deus Homo,' and ' Ave Maria, gratia plena, Dominus tecum.' It is called the clock-tower. This façade is composed of three stages ; the first is formed by three ingresses, with double arches forming a very sharp ogive, the central being higher and wider than the rest. These constitute porches formed by three decreescent and concentric deeply-recessed arches, sharply pointed. The sides within the porches are lined with canopied niches, three on a row, the pedestals of which sally at right angles, springing from the basement. There are evident vestiges of the influence of the Byzantine Transition school in the forms and proportions of the small pillars, the leaf ornament of the capitals, the handling of flower-decoration, and not less in the quaint original treatment of the large cabbage-leaf and stem forming the eyes, mouth, and nose of the grotesque satyrs or mascarons. These are all examples of the 12th century. The statues, forty in all, belong to the second Gothic



period; they are rude in execution and belong still to the Byzantine manner, but they deserve close attention, on account of the costumes, composition, and meaning. Those in the central porch are the best, and represent kings and prelates, virgins and monks. Those in the porch next to the N. tower are earlier still, and inferior, but interesting for the composition. They represent several kings and a queen holding scales and a sword, on the blade of which the inscription, 'Justitia est unicumque dare quod suum est.' Here was held, in the 13th century, no doubt, an open, public court of appeal; and what confirms this supposition are the words, 'Locus appellationis,' in Gothic characters, placed on a pillar bearing the shields of Castile and Leon, while in the background a king is seated and passing judgment. The central doorway is divided by a low pillar supporting an effigy of the 'Virgen Blanca,' the French Notre Dame des Neiges, enclosed within glass, and dating the early part of the 15th century, to which are attached indulgences granted by Bishop Cabeza de Vaca (Front de Bosuf) in 1486 to the faithful who will pray to her. Over the principal portal is an alto-relievo, most probably painted formerly, and representing the Last Judgment, a work which may be ascribed to the 14th century. On the archivolt, and to complete this scene, are groups representing, on one side, the blessed and all the phases of celestial bliss, whilst the other represents the wicked, personified by grotesque figures, in every possible quaint attitude and diversity of aspect, and a wild Dantesque mob of urchin fiends wearing the local monteras. Over the S. portal is another alto-relievo representing the Virgin's Transito, or death, and her Coronation in heaven: the archivolt here bears choirs of angels and virgins

seated under canopies. The relief over the N. portal, which is the earliest, is divided into four compartments, representing scenes from Scripture. The doors themselves are carved, and represent (the central) crosses and devices in the plateresque style; the N., the Death and Resurrection, and the S., very plain, is decorated with ogival patterns. Over these ingresses runs a balustraded gallery or parapet with open-work decorated pinnacles of the 13th century. Over it, and within an early ogive, observe a glorious decorated rose-window. Above it and crowning the upper stage, which belongs to the plateresque, and is the work of Juan de Badajoz, is a large relieve representing the Annunciation, with the vase of lilies, usually placed in all cathedrals, as most of them are dedicated to the Virgin, and emblematic of her purity. The plateresque work above is formed by two small turrets or lanterns with triangular points, and connected by an elegant gallery. Between the lanterns rises a triangular retablo with a rose in the centre, flanked by Ionic pillarets and three statuettes. Originality and great lightness are produced in this façade by the vacant spaces left between the masses, the impulsive force of the arches of the central nave against the towers being checked by the light and airy flying buttresses. The niches on the buttresses flanking the towers have never been filled up; they are thin, and rise up to above the roof. The latter consisted formerly of two slopes, or vertientes.

*Southern Façade.*—This elegant façade forms three stages; the first or lower one is crowned by an open-worked gallery, and composed of three very acutely pointed ingresses; the central larger, and the archivolt decorated with relieve ornaments, simulated archlets, and statuettes, all the work of the

beginning of the 15th century. The second stage was formerly composed of two large ogival windows and a rose above; but having needed repairs, this portion was modernised. The third or upper stage is of the Revival; there is little sculpture here, and most of the statues are wanting. Observe the colossal one of San Froylan, and over the central portal the funeral with monks and priests, probably of the bishop, who is buried within the walled-in door to the left. Close to the portal to the right are some statues, representing a Virgin and Child, the Magi, and shields, rude, and apparently earlier than the 15th century, etc. The *Northern* façade is very elegant and richly decorated, and belongs to the Revival. It is unfortunately blocked up by houses, and cannot be seen to advantage. Observe the transept rose-window. The E. end is of good but not particularly interesting Gothic. It is ribbed with flying buttresses and pinnacles of excellent design, most of filigree open-work. Observe the exterior of the high chapel, with its polygonal shape, the pinnacled buttresses, the large elegant windows, open-worked clerestory. A good view of the exterior of the transept is obtained from the cloisters. On S. side of the edifice are the apses of the Chapels del Trasaltar, with decorated windows, busts of bishops, mascarons, etc., of very early style. The exterior of sacristy is plateresque.

*Interior.*—It is divided into three naves, as far as the transept, whence five naves diverge, two of which occupy the length of the arcades parallel to the high altar, and form the Chapels of N. S. del Dado and Nativity, sweeping gracefully round the presbytery; the proportions are 303 ft. long, 128 ft. wide, and 125 ft. high. Observe the loftiness and boldness of the central nave and transept,

the elliptical form of the trasaltar, the great simplicity prevailing, and mark the early style of the Gothic. The naves are divided by ogival sveltesarches. The lateral naves rise to the height of the first stage of the principal (W.) façade, but are lower than the central one, while the lateral walls of the latter, with their thinness and open-work, are more like hangings placed to keep the air out and prevent it putting out the gilt and silver lamps that light up the altars. All the interior is marked by great unity of execution, and is of the second half of the 13th century. Eleven pillars on each side, formed each by groups of three shafts, support the ten vaults of the principal nave between the entrance and the presbytery; the basements are circular; the shafts and pillars are plain, and rise up boldly into the air to meet the springing of the arches, which bend with exquisite elegance. The capitals belong to the Byzantine transition style. Over the arches, which serve to connect the central with the lateral naves, runs all round the church an elegant triforium. Over this gallery the walls are pierced by large windows, 40 ft. high, with superb and unrivalled stained glass; each is composed of six arches closed within the main external one, and decorated with three roses in the vacant spaces, and resting on octagon pillarets. The under tier, now bricked up, and indifferently painted with figures and scrolls, is supposed by some to have been the continuation of the upper tier; and if thus, which reminds us somewhat of the Sainte Chapelle at Paris, the walls of this unique edifice must have been one blaze of gloriously painted glass. The walls of the lateral naves are not railed in to form chapels, as is generally the case in Spain; the capitals of the piers have been absurdly coloured, not very long ago, with that yellowish *ventre-de-biche* dye which still disfigures so many

of the churches in Belgium and the South of France. The rest of the interior will now, it is hoped, remain free from the whitewash and ochre which have hitherto defaced it. The naves are narrow, although their width is apparently absorbed by the great height; the lateral ones, and the central even, as far as the former's own height, may be ascribed to the architects of the latter part of the 13th century, the basement certainly belonging to the 13th. The galleries and upper portions of them, and the remainder of the interior, with the exception of the very early massive buttresses round the high chapel, are of somewhat later date, the galleries being the work of Badajoz, beginning of the 16th century. The choir, as usual, blocks up the central nave, thus diminishing the general effect. This interior, one of the most elegant in Europe, stands unrivalled in Spain for beauty of constructive ornamentation, unity of design, and proportions.

*High Chapel and Altar.*—The walls round the presbytery are all open-worked. On each side of the altar, which is churrigueresque, are buried Saints Alvito and Froylan. Observe the exquisite urna and custodia, and the tabernacle, all silver, with statuette of San Froylan, classical pillars, and effigies of saints. The former retablo was removed in 1738, and substituted by the present marble transparency by Gavilan, the nephew of Tomé, who was the inventor of those abominations. On the sides are marble tombs of bishops Alvito and Pelayo. The high chapel is connected with the choir by several fine *rejas* placed on the sides, across the transept.

*Choir.*—Dates the end of 15th century. The lower row of stalls is decorated with busts of saints. The upper row dates 1468-81, and is the earliest. They were ordered and put up by Bishop

Veneris, who contributed so much to the marriage of Ferdinand and Isabella. Observe the full-length statues of apostles and saints, canopied by porched arches with arabesque open-work and scenes from Scripture; the best specimens are those near the entrance, at the sides of which observe the genealogy of Christ, the Fall of the Rebel Angels, Visitation and Descent to Limbo, Creation of Woman, etc. They are by Rodrigo Aleman.

*Trascoro.*—It is most elaborately sculptured in white alabaster and gold, with relieves representing the Adoration, Nativity, Annunciation, and Nativity of St. John; the two former on left, and the latter on right. At the corner are statues of SS. Peter and Paul. This plateresque work is very beautiful, and deserves attention.

*Trasaltar.*—Here is the tomb of Ordoño II., ob. 923, the founder of the former cathedral. The mausoleum is curious, and dates 15th century. The king lies at full length in his robes, a globe in his hand, and a dog at his feet. On his side is a herald holding a shield, on which are painted a lion (leon) and Moors slain. The other figures are a herald with a scroll, 'aspice,' etc., and a monk (thought by some to be the architect of the first cathedral) in black and white, pointing to a book, whose subject is 'the duties of man towards God, the king, and his neighbour.' Two lions support the ogival arch. Below the niche are relieves—Death of Christ, painted and estofado, and of a style prior to rest of the mausoleum. Between this tomb and those more indifferent of SS. Alvito and Froylan, the walls are painted with frescoes, mostly barbarously retouched and defaced. One represents the Burial of Christ, and the other an Ecce Homo, crucified a second time in 1834 by a Leonese artist. The tombs close by of San Pelayo and San

Alvito are uninteresting and modern ; the former is Græco-Roman. Observe near to it a Gothic arch richly decorated with foliage and fruit ; that of San Alvito, whose body was placed here in 1565, is plateresque, and substituted for the former, which was a magnificent piece of silver workmanship which the French, who preferred in those cases the *contenant* to the *contenu*, carried religiously away.

*Transept.*—It is broad, and lighted by two rose-windows. The cimborio (cupola), placed at the intersection of transept and central nave, rests on four massive piers, and was raised in the 18th century. The Corinthian pillars and hexagon lantern, the medallions with busts decorating the media naranja, and the statues of the doctors of the Church, are out of keeping with the uniform style of the edifice.

CHAPELS.—*De Santiago.*—This spacious, lofty, and most elegant chapel is of the Gothic style of middle of 15th century. It is the finest in the cathedral. Observe the lofty groined roof with florid tracery, the very bold and most elegant arches, the richly ornamented cornices, springs of arches. The windows to E. with glorious stained glass, representing twelve virgins, twelve apostles, and twelve bishops. The greens, reds, and yellows are admirable. Connoisseurs will do well to notice all their details with care, as they are, perhaps, the finest in Spain. Observe also the basements which support the roof ; they are formed by grotesque compositions, mascarons, satyrs, angels, quaint scenes from Scripture—Queen of Shebah, Samson and the lion, a man struggling with a serpent, a fat monk with a book, and the satirical inscription, ‘*Legere, non intelligere.*’ The entrance is formed by a fine plateresque arch with foliage, etc. The altar and organ are churrigueresque. *N.B.*—On the sides of

the altar have been temporarily placed the silver urns, admirably worked, containing bones of SS. Froylan and Alvito, which we have described as being at the sides of the high altar, as these are their appointed places. The body of the former was the object of the pious covetousness of different churches and cities, all of which claimed it on different pleas. The dispute was curiously settled in a manner that would have pleased Sancho Panza, whose sentences at Barataria it somewhat resembled. According to Florez, ‘*España Sagrada*,’ vol. xxxiv. p. 194, the body was placed on a mule, which was allowed to carry it where it liked, and most probably the stable was not far from the church.

*Capilla de Nuestra Señora del Dado* (*Our Lady of the Die*).—Founded by Bishop Manrique, and called otherwise until a miracle ascribed to the image of the Virgin, gave it its present name. A gambler having invoked the Virgin’s intercession, was, notwithstanding, most unlucky in his play, and not having the fortitude of another great gambler of antiquity, did not say, ‘*Alea jacta est*,’ but, full of revenge, flung his dice (*dado*) at the Virgin, and hit the Infant’s face, which instantly bled profusely. This, minus the miracle, is a common occurrence among the lower classes in Spain and Italy, who sometimes stone and strike their patron saints whenever they do not comply with their wishes, and caress, thank, and make presents to them when the contrary happens.

A Santa Rita de Casia  
No le tengo de rezar,  
Pues le pedí un imposible,  
Y no lo quiso otorgar.

The founder’s tomb is indifferent ; the inscription runs thus :—

Præsul Manricus jacet hic rationis amicus.

*Capilla del Privilegiada.*—Very fine painted glass, subject the Nativity, and

dating 1665. The walls are painted with frescoes on gilt backgrounds, very early, and with figures; amongst them observe one on the right holding a model of this cathedral, probably meant as the portrait of the architect.

*Capilla de San Pedro.*—Here is buried Bishop Arnaldo (ob. 1234), a friend of St. Ferdinand's, and a great persecutor of the Albigenses.

*Capilla del Salvador.*—Opposite to tomb of Ordoño II., a tomb of the great benefactress of Leon, Doña Sancha (11th century). Her generosity to the priests was unlimited, for which she was murdered by her nephew and heir, a crime for which he was torn to death by horses. The whole scene of this expiation is represented on the sculpture, and put up as a salutary lesson.

*Capilla del Nacimiento.*—Founded by Bishop Pedro Cabeza de Vaca, an illustrious name in Spain, 15th century. Observe here the tomb of Bishop Don Rodrigo (ob. 1532) for its style, which belongs to the Byzantine of Transition. The short pillars are strictly Byzantine. Notice the reliefs, representing the funeral procession of the bishop, with the cross, incense-bearers, hired weepers, dressed in monastic habits, 'as whole convents were wont to pour out their pious inhabitants to form processions at the funerals of the great.' (Pennant, London.) This custom has been found in all countries. (See Captain Cook's 'First Voyage,' book iii. chap. xii.; Feytaud's important work on 'Monuments Funébres, etc., des Anciens,' etc.) The custom prevails even now in portions of Asturias, Galicia, and Ireland we believe. Behind the confessional of the penitenciaría is another early tomb, with a similar procession of monks, kneeling and weeping.

*Cloisters.*—They are Gothic, though with an admixture of the plateresque

introduced in the 16th century. The roof is plateresque, and heavily ornamented with angels' heads within wings, which look like starched shirt-collars. The walls, painted with early frescoes, represent scenes from the Scriptures, unfortunately much damaged and effaced. The cloisters, seen from the court or garden, offer a not ineffective combination of plateresque and Revival. The entrance portal is charming, and the carvings, formerly gilt, give an idea of what they must once have been. Observe the quaint cornice, outside of which the chief ornament consists of death's heads and foliage. The antepecho parapeted galleries are with a balustrade, open-work, and pillarets. Each of the galleries are formed by six large ogival arches. The capitals of the pillars are a museum of mediæval pictorial times, containing animated, graphic scenes of hunting, war, and festivals, satirical and historical. A great portion of these cloisters was the work of beginning of 14th century, and built for King Don Alfonso.

*The Frescoes* are interesting, and with inscriptions in Gothic characters. The colouring, once vivid and warm, is scarcely discernible. The composition is not wanting in vigour and grace. Observe especially the Christ at the Column, Christ Disputing with the Doctors (which may be compared with Holman Hunt's similar subject), and the Last Supper, the best, perhaps. There are some very early tombs embedded in the walls—that of a Canon with St. Michael sculptured is good. The best is the Altar del Conde de Rebolledo, and the sculpture around the retablo of the Veronica is very fine.

Observe the Roman inscriptions, one of which, referring to the foundation of the city, runs thus:—'Legio VII. Gem.

Before the image, 'La Virgen del Foro,' which is placed on left of the entrance, the peasantry of Leon, until very lately, used to celebrate the anniversary of the battle of Clavijo (846), in which their forefathers had a share, as well as one of their noblemen, Marquis of Astorga, whose descendants on that account enjoy a canonica (canonry)—an honour shared with the monarchs who are also Canons of Barcelona, etc., and when in these cities sit, whether male or female, at the choir, and receive their fee for attendance. To celebrate this great festival (17th August), and honour the warrior-saint, Santiago, who slew the infidel by *thousands*, a grand bull-fight used to take place the day before, and of the fourth part of each bull, which was offered devoutly, the canons made *chorizos*, not knowing as yet the beef-steak—that secret, said Bonapartist marshals, of the civilisation of England.

Chapel of St. Andrés.—Dates 1297. The staircase leading to the chapter is of exquisite Revival, and built for Bishop Don Pedro Manuel. Observe the entrance door with sculpture. The landings or exedras are decorated with statuettes of kings and bishops. It certainly is the finest and earliest specimen of the plateresque, after the Hospital of Santa Cruz of Toledo. The chapter-room is most indifferent, and to visit it is to lose time; the door is prettily ornamented.

The archive, containing but a portion of the once magnificent library of the cathedral, is little known, and many of the MSS. locked up here would throw light upon several obscure, intricate, and disputed facts of the early history of Leon, *i.e.* of Spain. Inquire after a MS. Gothic Bible, era 958 (920 of

Christ) of the sixth year of the reign of Ordoño II., written by Juan Diácono, on whose intermediate leaves will be found a curious life of San Froylan. See also a Book of Prophecies, Epistles, and Gospels, with inscriptions relative to San Pelayo. An Antiphon written by Arias, 1069, and most important to those who might entertain the lucky idea, never heretofore properly carried out, of writing a history of the Roman Liturgy. Some very early MSS., full of quaint, inedited poetry, letters, treatises of Doctors of the Church, etc., forming part of a collection brought here from Andalusia by a learned monk, and five MSS. of 16th century, comprising the history of Archbishop Don Rodrigo, etc.

*Sacristy.*—It is situated to the right of the high altar. The triple Gothic sedilia of the ante-sacristia are to be observed. The sacristia itself is Gothic, and of the same period as Chapel of Santiago. The pictures are indifferent copies of Italian masters. A San Geronimo is the best. There is little to see here now, as the former beautiful gems disappeared during the French invasion. Here was the wonderful ruby, for the possession of which Enrique III. (1395), an amateur Duke of Brunswick of the time, who could count the *jardines* of an emerald like the best jeweller (*joyero*), gave a rent of 3070 maravedis (£2). The custodia was considered by most of those who saw it as one of the grandest works of chiselled silver in the world. It was made in 1506, in the Gothic style, by the Spanish Cellini Enrique de Arfe, whose nephew Juan was born at Leon, and left a curious work entitled 'Varia Commensuración,' etc. The present reliquaries and plate are of no great value.

*Stained Glass.*—The greatest portion was put up by Bishop Villalon. It is

among the finest in Europe for vividness and intensity of colour, variety of tints, strength and boldness of outline, simplicity and breadth of composition, and unity of effect. The foliated ornamentation, the borders and patterns, evince a happy attempt at transferring to glass the varied designs of the Neo-Greek ornamentation, as displayed in the contemporary sculpture, and devices from illuminated missals. They are among the earliest in Spain; later, nevertheless, than those of Avila, and between middle of 15th century and 17th. They represent scenes from Scripture and the lives of the saints, in the body of the church. The largest and earliest are those of the central nave; but perhaps the finest—if they are restored—are those of the Santiago Chapel, ascribed to Flemish artists.

*N.B.*—The foregoing is a description of this fine cathedral as it was, and as it promises to be once more. How faithfully the old detail—*e.g.* the stained glass, at present for the most part stored away—will be reproduced, remains to be seen when the work of restoration is completed.

San Isidoro, called El Real, from its having been founded by kings, rises on the site of a nunnery, which was consecrated 966, to St. John the Baptist, and built by Sancho I. Alfonso I. enlarged it, and destined it for a royal burial-house, 'la última morada,' as the Spaniards say. In 1063, as Ferdinand I. had applied to Ben Abed, the Khalif of Seville for the bodies of the martyred virgins Stas. Justa and Rufina, San Isidoro appeared in a vision to the Bishop Alvito, who headed the embassy, and said, 'I am the Doctor de la Españas, and mine is the body to be removed.' Then having

thus 'spoken his mind' to his colleague, San Alvito hurried to unbury the sacred body of the susceptible and ungallant doctor, and removed it to Leon. The king and his sons hastened to Toro to receive it, and carried it on their shoulders to Leon; the body working such miracles on the road—curing the lame and blind, casting out devils, etc.—that the khalif's daughter, the fair Zaida, was easily converted, and married Alfonso VI., one of the miraculous procession! Queen Sancha, whose devotion for this saint was so great that she used to call herself his wife, etc. (for more details see Risco, vol. i. p. 189; Florez, 'Esp. Sagr.,' vol. ix. pp. 234-406), gave up her palace, fortune, and jewels to the new building, which she and Fernando erected in honour of the saint, and to contain his body; the former edifice was therefore pulled down, and the present one erected, and the first stone laid December 21, 1063. Who the architect was is ignored, and Mr. Ford, following Risco, Morales, and others, has erroneously asserted it was Pedro de Deo Tambo, or Vitambene. He was employed to *continue* the works, as his epitaph has it, 'superædificavit;' and his tomb was not put up by Alfonso VI., as Morales states, but later and by Alfonso VII. and his sister Doña Sancha, by whom the church was completed and consecrated March 6, 1149.

*Style.*—This edifice is an interesting monument of the Romano-Byzantine in its first period, and will interest the student of architecture. It is natural to expect that it has not retained throughout the features of its former style, and therefore portions, such as the high chapel (1513), part of the pantheon, parts of cloisters, staircases, and altars, exhibit different and more modern styles. *Exterior.*—There are two entrances. *South Entrance*, on the N.

side of its plaza. The once admirable Puerta del Perdon was unfortunately blocked up when the front was fortified during the French invasion; the three windows were then also walled in, except the central one. Observe over the walled-in portal the three strictly Byzantine circular decreasing arches. Over the entrance is an equestrian statue of San Isidoro, sword in hand, and riding a white charger, just as he was seen at the battle of Baeza, out-Santiagousing el mismísimo Señor Santiago. The actual portal is composed of a triple circular arch with pillars at the sides. The tympanum is decorated with bassi-relievi coetaneous with the rest, and representing Abraham's Sacrifice. The other reliefs are Descent and Burial, etc., and statues of SS. Peter and Paul, which are placed at the sides. The Revival cornice is modern, as well as the attic with plateresque pilasters, and the colossal shield of Charles V., in whose reign these works were executed. Observe the square tower, with Romano-Byzantine arches, and the exterior of the round chapel. Remark the rudely imitated Corinthian pillars, and the strange capitals with scroll-work and animals.

*Interior.*—Although the architects of the 11th century employed the piers and cylindric pillars, of which there are examples at Ripoll, San Millan of Segovia, and Cathedral of Jaca, they more generally embedded a column half its diameter in each front of the square piers. The interior is divided into three naves, low, sombre, narrow, the waggon-vaulted roof resting on groups of four half-columns, and projecting from square pier-shafts. Some of the basements are in shape of a cross. The capitals are composed of groups of children, animals, and foliage, very delicately sculptured for the period,

and probably later than the 11th century. The *transept* is lower than the central nave, and the clerestory is very high. The windows are all Byzantine, and here observe, as well as in the cornice, the characteristic pattern called *ajedrezado*, from its resemblance with a chess-board (*ajedrez*), more rarely met than the *jaquelado* in the beginning of the 11th century, and exemplified in archivoltos and horizontal fringes or cornices. Remark in the branches of the transept the arches which are composed of segments of circles, festooned with lobes in their inner part. Between the images of the Virgin and Archangel Gabriel, and to the right of a large effigy of a bishop, is the consecration slab of this church, by the Emperor Alfonso and his mother Sancha, March 6, 1149. To the right of the church, looking towards the high altar, and in a sombre corner, lies the modest and holy architect, who continued and finished the edifice. He was, says the epitaph, 'Vir mire abstinentiæ et multis florebat miraculis.' Near to it is a very early font, with strange Byzantine reliefs. The present square high chapel was built in 1513 by Juan de Leon, which replaced the former Byzantine presbytery formed of three rounded apses, of which a lateral one still remains, of small dimensions. The former windows were also substituted by florid Gothic ones, and the walls strengthened by buttresses. Lightning fell and destroyed the retablos in 1811, which was no loss; but the stalls and splendid stained glass were destroyed, and at the same time, the French, that other thunderbolt, sacked the church and carried away a silver railing, all the plate of San Isidoro's tomb, the camarín, and reliquaries and crosses of very early date (some of 1095). The patron saint lies in a silver coffin, on the altar. The



former one was all gold, and the prey of Alonso of Aragon, who was a church pillager, just like Pedro el Cruel and so many Spanish kings. This tomb was once a great object of pilgrimages, and upon it suitors were adjured to tell the truth, death and blindness pursuing the perjurers. This early custom, authorised by the law, and followed at Barcelona, was suppressed by the Catholic kings in 1498. The altar is one of the few in Spain that have the privilege of having the Host always *de manifesto*, or visible. The scene is very impressive in the evening, when the church is all darkness and filled with invisible beings, mostly women clad in black, and striking their breasts, with the usual yawning closed by the sign of the cross (to prevent devils diving in), and the 'Ay, Madre mia!' between yearning after rest and opening the heart to the Virgin; when, too, the altar alone is illuminated, rendering ghostly-visible the figures of angels kneeling at its side. The chapels are indifferent. That on the left of high chapel is called de San Martino, and dates 1191. It was founded by this saint, who was an idiot and a pilgrim, to whom San Isidoro appeared in a dream, and gave him one of his books to eat! The idiot awoke a man of letters, and preached in Latin. His body is on the altar, in a silver-gilt plateresque reliquary. The several relics consist of an agatha chalice, a present of Doña Urraca, whose husband, Alonso el Batallador, carried away the patena. A cross with relief, and a small banner, *guion*, on which Alfonso VII. had the image of San Isidoro embroidered, and represented as he had appeared to him at Baeza.

*Pantheon.*—It was built in the 11th century, and contains the bodies of eight generations of monarchs. It is

placed in the cloisters, and is a small chapel dedicated to Sta. Catalina, whose tawdry image is on the altar. It is sombre and low, and, like the church, has been fatally bedaubed. El Tudense ascribes it to Alfonso V., but it was more likely Fernando I. The square form has been modified, and was probably oblong and larger. The windows were walled in, only two now lighting the dismal home of the early Kings of Leon and Castile. The soldiers of Soult desecrated it, opened the tombs, confused the inscriptions, and cast the ashes to the wind. Of the thirty former tombs, there are only twelve now, all ill authenticated, save that of Alfonso V. and Doña Sancha. Here are buried eleven kings and twelve queens, with a mob of little infantes and infantas. A regular printed catalogue is sold, and every tomb vouched for. The chapel itself will interest archaeologists, as it is a perfect example of the Byzantine of the 11th century. The morrice low pillars, with bastard Corinthian capitals, deserve notice; the inscriptions are curious and laconic. The roof is the greatest curiosity, and remains as it was when built and ornamented in the 11th century. The arches are ornamented with stars and the herring-bone patterns. Notice very especially the pointed vaults, which date from the 11th century. They are among the earliest paintings in Spain, and represent different subjects. The drawing is incorrect, the dark purple colouring predominating, but the composition is not ineffective. They are chiefly subjects from Scripture, comprising the Old Testament, which, we may remark, has never been so often resorted to by Spanish painters and sculptors as the New. Observe especially Adam and Eve, a Guardian Angel, Massacre of Innocents, Our

Saviour and the Four Evangelists. Under an arch observe also the signs of the zodiac and personification of months. January and February are defaced; March is represented by a wood-cutter at his work; April, by the planting of young trees; May, the season for journeys to *Veraneas*, by a traveller on a mule; June and July, by a reaper and the harvest; August, September, and October represent scenes from the vintage; November, by a woman killing a pig; and December, by a man drinking before a Christmas fire. The months are inscribed, as also several animals and scenes.

*Cloisters.*—They have been mostly modernised, the Ionic being substituted for the Gothic; vestiges of the latter may yet be seen on the side nearest to the church. Inquire for the 'Cuarto de Doña Sancha,' which forms a portion of her palace, and the walls of which were painted in her time (11th century), and deserve close examination. The subject is the foundation of San Isidoro. They are unfortunately much injured. The colouring is excellent, the composition good, and they are in the style of the early Florentines. Turning to the right, and descending a few steps, we enter the Library, gutted by the French, who burnt most of the valuable books and the precious MSS. of the 9th and 10th centuries it contained. (See *Morales* and *Risco*.) We have seen a Bible of A.D. 960, written by Sancho, with splendid illuminations, curious for the dresses, attitudes, etc.; a breviary of the 14th century, and works of San Isidoro, etc. Here, in 1887, Dr. Rudolf Beer discovered the earliest palimpsest of the *Lex Romana Visigothorum*, written over with a MS. of the 10th century. It has been published by the Academy of History.

In the *Sacristy* are a small curious diptych, the Coronation of the Virgin, and a fine early émail, and relics among them, and the Virgin's *auburn* hair. etc. The cloisters are spacious,

full of light and sunshine, with fine views of Leon, the river, and San Marcos. See in a 12th century chapel, opening out of the E. of the cloisters, some interesting frescoes newly discovered. There are some inscriptions in the cloisters, two very early between the two arches opening to the galleries of the auditó; one, relating to the former and earliest edifica, begins: 'Hanc quam cernis aulam Sci. Johannis Baptiste olim fuit lutea,' etc.

*San Marcos.*—As the cathedral is a gem of the Gothic of the 13th century, and San Isidoro a fine and, in parts, well-preserved monument of the Byzantine of the 11th century, San Marcos is a wonderful example of the plateresque of the 16th century, and the triumph of Juan de Badajoz. It is situated in the arrabal (an Arab name for suburb) of Renueva, with a façade looking on the Vernesga, whose windings it commands, along with the verdant plains.

*History.*—It rises on the site of the Palatial Convent of the Order of Santiago, the most illustrious in Spain, and still extant. It was at first (1170) but a humble asylum and hostelry for the use of the pilgrims who flocked to Compostella, and was given to the Order of St. James in the year 1178. The first 'maestre general' of the Order, Encalada, died 1184, and brave as his homonym, and more wise, deserved the epitaph—an exception to the French saying, '*Mentir comme une épitaphe*,' '*Mens pia, larga manus, os prudens*;' but both epitaph and tomb have disappeared, though not the sense, which is still practised by the present Jesuits, who, with their usual refinement, tact, and educational talents, will soon, it is hoped, un-Gothicise the good Leonese. The reputation of this conventual stronghold of the Santiaguestes spread far and

wide, and here professed many brave knights, and amongst them the hero of the 'Paso honroso,' Don Suero de Quiñones. (For details of this *pas d'armes* see p. 123, route from Leon to Coruña.) Towards the end of the 15th century the edifice became ruinous, and Ferdinand the Catholic ordered that it should be pulled down and a new one erected, 1514. He contributed 300,000 maravedis (£195) a year to the works, which he confided to Pedro Larrea, architect of the Convent of Alcantara; but they were not begun until the reign of Charles V., about 1537. The general design was most probably drawn up by Larrea, but either modified or abandoned, and new ones made by Juan de Badajoz, who, there is no doubt, traced and executed the façades, sacristy, etc. Owing to the change of residence of the Order, and other circumstances, the works were interrupted from 1566 till 1602, when the Order was re-established here. The staircase was the first work (1615), the cloisters and chapels followed (1679), and the principal façade was completed (1715).

*Style, proportions, etc.*—San Marcos is a most beautiful and perfect example of the silversmith's work (plateresque) applied to the Revival architecture, and, we should say, the masterpiece of Juan de Badajoz. The extensive building forms an oblong, and is composed of the church to the E., and the monastery filling the rest of the space.

*Church.*—This church, not long since used as a storehouse, is very carefully and intelligently repaired by the Jesuits. Observe the very handsome entrance, with its fine arch of medio punto, with a porch and unfinished turrets, with two large plateresque niches; that on right containing a relieve representing the Crucifixion, that on left the Descent, both by Orozco. They are finely

executed, but considerably damaged; that of Descent is the best. The other niches are vacant. Remark the shell ornament, the fine frieze and balustrade which crown the porch, within which is a rose and shells. The triangular front is not completed. Between two heralds is shield of Charles V. The *interior* is plain and noble, composed of one nave, with fine arcades in the transept. The roof is groined, and the pillars plain. The windows are composed of double circular arches; those in the high chapel and transept are painted. In the chapels they are of medio punto, except those below the choir, which are ogival. The *high chapel* is indifferent, as are also the pulpits and rejas. On left of transept is the door leading to the cloister. It is very richly decorated with relieves on the arch, columns, frieze, and plateresque window. The *choir* is elevated at one end. The stalls are, or rather were, beautifully carved by Doucel (1542), but being repaired in 1721–23, and some that were wanting being completed, they seem churrigueresque rather than plateresque, which is not ascertained till closely examined. Observe the full-length figures from the New Testament in the upper row, and the busts from Old Testament in the lower, and the berruguete carvings on the arms of stalls, balustrades, etc., representing athletes, centaurs, etc. The *sacristy* is fine, with a lofty groined roof, and three elegant windows, divided by a central pillar. Observe the excellent plateresque niche-work, medallions, and busts. The retablo represents the Father with Cherubs, and is surmounted by a 'Vision of Santiago.' The room close to it is plain, but in keeping.

*Cloister.*—Formed of two orders of medio punto, spacious arches. There are some good artesonado ceilings, especially in the portion allotted to the

prior. Visit the cell where Quevedo, who was a knight of Santiago, was confined for having written a satirical 'memorial' against the Conde Duque, and which, at the king's table, was found under Philip IV.'s napkin, and immediately ascribed to the discontented poet. In a letter to his friend, Adam de la Parra, Quevedo complains of the damp and darkness of his dungeon, 'which,' he says, 'looks more like a den fit only for thieves, than a prison to confine an honest man in; and to this I have been driven by a man who is now my enemy only because I would not be his favourite (*privado*).' And here he remained from December 1639 to June 1643.

Convent.—The interior is not interesting, and is scarcely worth the trouble of applying to the padres for permission to visit it, however readily they grant it. The great feature of this part of the edifice, and, indeed, of the whole, is the *façade*, grand and gloriously sculptured. The line is continuous, simple, and correct. It is composed of two storeys: the upper one is decorated with medio punto windows and elegant plateresque pilasters; the second, or lower, by oblong balconies, with balustraded columns, separated by statueless niches. The friezes and festooning are copies from Raphael's Loggia. Over the upper frieze runs an elegant cornice, and an open-work antepecho, with candelabrum-work at intervals. Observe the medallions under the lower frieze, with projecting busts, both historical and mythological, from sacred Scripture and from fancy; and curiously enough, though perhaps not as much as may seem at first, from the higher general idea that inspired the sculptor, we see Hercules close to the Cid, Charlemagne with that other Charles the Great, called Carlos Quinto, Julius Cæsar in goodly company with Alexander and Philip

II., and Judith with Isabella la Católica and Lucrecia not far off. The busts to the right of portal are all portraits of the masters of Santiago. These alto-relievo busts, disfigured now and mutilated by the unsparing hand of foe and countryman, are severe and antique in style, and worthy of Berruguete or Becerra. They are mostly the work of Orozco and Guillermo Doucel, though some, easily distinguishable by the great and marked inferiority of execution, are much later. The entrance is not so fine, and the churrigueresque has been busy here, as may be gathered from the bastard statues of Fame blowing a trumpet, an incongruous specimen of the *savoir-point-faire* of Martin de Suñaya, 1715-19. Remark, however, and not by him or of his time, the equestrian statue of the warrior-saint Santiago, whose greatest miracle has been to found churches, win battles, and raise loans in Spain, a country which he never visited.

Minor Churches.—*San Clodio*, opposite to the vast but unmeaning Casa de Espositos (not *des petits Maris*, as a French author hurriedly translated it, but of foundlings), is now but a ruin; it was very interesting, but was sold latterly for 4000r. (£42), and demolished. It was rebuilt 1530. The cloisters were most beautiful. The Convent of *Santo Domingo* was considerably injured, and almost destroyed, by the French in 1810, and has some good sepulchres of the Guzmanes.

Of the twelve other churches, most of them are very indifferent: Chapel de Sta. Nona, outside the town; Church of El Salvador del Nido, a nest for unfledged souls. All good Italians will visit it, as it was near its high altar that the ill-fated Charles Albert, on April 8, 1849, after the battle of Novara, publicly partook of the communion.

*Church of San Marcelo*.—Built in the

9th century by King Ramiro I., rebuilt in 1096, and modernised. The portal embedded in the wall is of the 13th century, with a relieve representing the Virgin Mary seated, receiving the homage of kneeling angels. This small chapel was subsequently rebuilt and dedicated to San Marcelo, a warrior and a saint. It is, however, not very interesting. The parish church of Santa Maria del Mercado contains three fine spacious naves, with windows flanked by Byzantine pillars; observe the circular arches and curious capitals; the high altar and retablo are absurd.

**Public Edifices.**—The Bishop's Palace and Seminary in Plaza de la Catedral are not worth visiting. *Plaza Mayor.*—This large square is surrounded by portales, formed by medio punto arches. The Town Hall, or Consistorio, as it is often called in Castile and Asturias, is to W. of the plaza, and dates 1677. It is indifferent, though large, with a slate roof, towers, and Corinthian pillars in the portal. The principal façade of the edifice is to the right; it is classical, and the work of Juan de Rivero (1585), who built it for 4000 ducats (£880). On the cornice of its Hall of Sessions we read some old heraldic quintillas, which end in this epitome of the history of Leon:—

Tuvo veinte y cuatro reyes,  
Antes que Castilla leyes.  
Hizo el fuero sin querellas,  
Libertó las cien doncellas  
Le las infernales greyes.

*Casa de los Guzmanes.*—Situated in the corner of Calle del Cristo de la Victoria, on the site of a former edifice which was the birthplace of Don Guzman el Bueno, who was born at Leon, January 24, 1256, and from whom the ex-Empress of the French descends. The actual palace was built,

1560, by one of this great and wealthy family, D. Juan Quiñones y Guzman, Bishop of Calahorra. On Philip II.'s visit to Leon, as his courtiers, some friends of the bishop, were praising the building, and were mentioning in a friendly way the thousands of cwts. of iron employed in it, the king severely observed, punning by the way, 'En verdad que ha sido mucho *yerro* (iron, and also a mistake, in Talleyrand's sense: 'c'est plus qu'un crime, c'est une faute') para un obispo.' The style is plain, however, and severe. Over the portal is the inscription put up by the bishop, and running: 'Ornanda est dignitas domo; domo dignitas non tota querenda.' Observe the Ionic pillars supporting warriors, the numberless iron railings and balconies, and the patio and winding stone staircase, etc. It is now neglected, and close to this palacio is that of the Marquis of Villasilanta, flanked by towers and with handsome balconies. Observe also that of the Gutierrez. On the frieze of the central balcony, the inscription of the 16th century (of which the house dates), 'Solum viro forti patria est.' The *Casa de los Lunas* is not finished; it has a Gothic portal of the 13th century, an elegant patio, and an arch with exquisite arabesque. It now belongs to the Duke of Frias.

*Gates and Walls.*—Of the Roman period vestiges still remain, notwithstanding the many sieges and partial destruction by Almansohr. There are portion of walls to the W., E., and N.; that to the S. has been much built against; but though the walls have been often repaired, and the upper portion modernised, yet the basement is Roman. There were, as usual in mediæval cities, four principal gates placed at the cardinal points. Close to the Casa de los Guzmanes was the W. gate, 'Cauriense, whence Curés; and

the circular arch of the S. gate may still be seen, or rather guessed, in the *Plazuela del Conde de Luna*, embedded in a wall, against which some hovels are heaped together. The E. gate was behind the present cathedral, and the N. was modernised 1759, and a statue of Pelayo placed upon it. Close to it is the *Portigo*, where there was a castle. Of the gates erected about 1824, most have been subsequently disfigured; see, however, *Puerta de Santo Domingo*; *Puerta Moneda*, decorated in 1759 with a statue of Charles III.; *de San Francisco Gallega*; those of *El Sol*, *El Peso*, etc.

The streets are indifferently paved; the best shops in *Plaza Mayor*. The *Mercado* may be visited for dress and customs of the *Charros* and other types. There is an indifferent theatre, containing twelve spectacles, and a public library of 4000 unclassified volumes and MSS. in the suppressed convent of *Santa Catalina*. The *paseos* are all outside the town, except the lounge in the *Plaza Mayor*, towards evening. The most fashionable are *La Ronda* or *Papalaguinda*, on the left of the *Verneaga*, and *Paseo de San Francisco*.

**Excursions in the Vierzo and Ma-ragateria.**—Those who have leisure, and whom wild districts and Alpine scenery delight, and who can, besides, conjugate the verb to rough it in all tenses and senses, may undertake these two excursions, which will lead them through terra incognita to most tourists, and amid pastoral life in all its reality and some of its poetical characteristics; and first to the *Vierzo*. The tourist will proceed first to *Astorga* (see *Coruña*, route from Leon), 10½ leagues (86 miles), thence to the small town of *Villafranca del Vierzo*, 12½ leagues farther, which may be made a convenient head-quarters. *Villafranca*, though once the rival of *Ponferrada*, is now rather a poor

place of 5000 inhabitants, but with good *caza mayor* and *menor*, and excellent fishing in its neighbourhood. It is situated on the *Burbia* and *Valcoorce*, and is of considerable antiquity. The only object of interest to be seen now, however, is the Church of *Santiago* (Byzantine), which stands on the right of the castle. The *Colegiata* may also be visited—three naves, a high cupola over transept, and Græco-Roman portals—and the Church of *San Francisco*—Byzantine, but modernised.

**The Vierzo.**—This district, 60 miles long by 50 broad, lies between *Villafranca*, *Astorga*, *Ponferrada*, *Puebla de Sanabria*, and *Puente de Domingo*. It is bounded on the N. side by two branches of the *Asturian range*; to the W. by the *Puerto de Cebreiro* (where excellent *Stilton-like* cheese is made) and *Aguar* (*Aquilar*) which separate it from *Galicia*; to the E., and on the side of *Asturias*, by the *Puertos de Foncebadon* and the celebrated *Monte Trago*, which towards the S. are linked to the *Sierras de Cabrera* and *Sanabria*, the *Roman Montes Aquilinae*. It forms thus a *cuenca*, a *shell*, the sides of which are irregular, and the centre is the receptacle of the countless rivers and streams which descend from the slopes of the surrounding hills, the alembics of crystal torrents. This concavity or crater, once probably a lake, has an outlet to the S.W., where the waters meet and burst a passage out into *Galicia*, taking the generic denomination of the river *Sil*, and whose waters are considerably increased by the *Baeza* and its tributaries. These waters, whether oozing, filtering, or rushing torrent-like, according to the period of the year, flow over beds of slate, through dips and ravines, amid vales carpeted with soft moss, watering Swiss-like verdant meadows, and washing as they pass the base of the thyme-clad hills.

Thus the tourist will see steep and imposing sierras rich in ore (the waters often carry down into the valleys particles of virgin gold), a country varied in aspect and products, where the vegetation of the northern climes is in constant contrast with that of the South; the vine grows near the chestnut, the olive by a noble oak, and the larger rivers are seen winding in broad, quiet sheets of water through an expanse of green meadow-land, where flocks of sheep and round-shouldered cattle pasture plentifully.

The Vierzo is a name derived from the Roman Bergidum, a city, the site of which is generally placed about 50 m. from Astorga, and on the road from it to Braga, on a hill called Castro de la Ventora, and of which now but a few vestiges of walls remain. Ptolemy called this river-girt town Interamnium Flavium, though this is no data, as Flavius was often applied to Asturian cities. Historically, the Vierzo formed part of Galicia until the death of Ferdinand I., when it was merged into the reino of Leon. In the beginning of the 7th century, San Fructuoso, the son of the pastoral Sheik or Conde del Vierzo, chose this secluded district to people it with monks. He therefore founded the first convent, the Monasterio de Compludo, at the base of Monte Foncebadon, near to the source of the Molina (606 A.D.) His sanctity and miracles attracted hundreds of disciples. The Vierzo was soon studded with hermitages and convents; the Benedictines first, and then the Cistercians colonised the wildest portions. It became the refuge of several world-worn kings, who sought repose and the face of nature, more friendly and truthful than that of man. Thus Veremundo lived in the Convent of Carracedo, on the banks of the Cua, Ordoño II. rebuilt that of SS.

Pedro and Santiago, etc. The Moors, however, ravaged this peopled solitude, and destroyed many monasteries. But in the 9th century it recovered all its former popularity and veneration among the pious of the land. Many of the monasteries are still extant, others have crumbled down through age and neglect.

The principal convents and churches to visit are—

*Santiago de Peñalva* (about 12 m. from Villafranca).—This convent was erected by San Genadio, and consecrated October 24, 919, according to the inscription on the left of the portal leading to the cloisters, and rebuilt and repaired 937, by Fortis and Bishop Salomon. There is a grand pilgrimage to this shrine, where the relics of the founder are kept, on the 25th of May, which is attended by all the peasants of the Vierzo. A novel spectacle then takes place, which artists should not omit. Near it flows the Río de Silencio, and near it also are placed the Cuevas de Silencio, five caves in which the monks used to pass the Lent retreat. The church is composed of one single nave, some 68 ft. long by 19 ft. broad. It forms a square terminated by two circular portions, which contain the high chapel and the especial chapel and tomb of San Genadio. The main arches of both, and that which divides the body of the church into two compartments, rest upon large marble pillars. Round the church outside runs a closed-in gallery, or cloister cemetery, very early, yet built after the church itself. The tombs, now dilapidated, are curious and most ancient, but none bear inscriptions save that of the French abbot Etienne, 'Famulus Dei Franco,' whose lengthened epitaph is plain and fine, and calls him 'Discretus, sapiens, sobrius, ac patiens,' a good definition of Benedictines, to whom this convent has belonged.

*San Pedro de Montes* (about 5 m. further west).—It was built by San Fructoso, and repaired, 895, by San Genadio and Ordoño II. of Galicia. The chapel was the work of Archbishop Vivianus, who died in odour of sanctity, as well as the abbot of this Benedictine convent, both of whom are buried here. The exterior is modern; the interior, three Byzantine naves, each closed in by a circular apse.

Over these two rise the Montes Aguilanos. On the highest of the hills, *La Aguiana*, stands a small chapel de N. Señora. The view from it spreads over all the Vierzo. Behind soar into the skies the blue peaks and gorges of Cabrera; on the E. the eye sweeps over the plains to Astorga, and to the W. the vegas of Galicia appear; the Oza issues from this hill, and, boiling noisily under San Pedro, flows into the valley of Valdueza.

*Carracedo*.—This was the palace of Veremundo, who converted it into a convent, dedicated to the Saviour (990), and then fixed his residence at the Palace of Villabuena, on the opposite bank of the Cua, and  $1\frac{1}{4}$  league higher than Carracedo, where he died nine years after. (He is better known as Bermudo II.) It was repaired, 1188, by the Emperor Alfonso, and became a wealthy Cistercian monastery. There are some very curious Byzantine remains here, belonging mostly to the 12th century, though there are some of the 10th; the church was modernised in 1796. Observe the old façade and portal, the lintel of which supports two bulls' heads. The ruinous lateral façade possesses still greater originality—sculptures of the Saviour, and two stiff, rude effigies of a king and a priest support the cornice. Over their heads are elaborate capitals, and their feet rest on two other ones, formed of monsters and fantastical de-

vices. The portal, of which there are few vestiges, was formed by three crescent arches resting on columns; two of the latter stood before the effigies of the Emperor Alfonso and the Abbot Florencio, who began the church in 1138. These effigies were held in great veneration, and a sceptical shepherd, who dared to cast some oil on the hair and beard of the emperor, to see if they would grow, was instantly struck blind, and did not recover his sight until he went on his knees before the statue, and devoutly begged its pardon. There are but few vestiges of this early church. Observe the horse-shoe adopted here in several portions. The chapter-house is of Alfonso's time; the fine halls over the chapter-room are the only remains of Bermudo's Palace, the longest of which is called the 'King's Kitchen.' The general style is more of 12th than 10th century. Observe the twelve Byzantino-Tedesque arches decorating the walls of the first room; the Byzantine pillars and ogival archway leading up to the principal room, and ornamented with angels playing on instruments, the relief representing the death of Bermudo, and his wife holding his son Alfonso. In the next room, observe the octagonal dome and arched ceiling, and the fine Byzantine pillars and arches; a large fire-place in a corner, the agimeces and wheel window. The audience-hall, a gallery close to it, is very fine, and formed by three arches, of which the central is pointed, and the two others circular, all resting on columns.

Following the Cua up to its confluence with the Sil, after crossing the latter, and ascending the hills, 2 leagues beyond, is the Lake of Corucedo, not a corruption of Carracedo, as many might believe, and distinctly stated as different in a writing of Bermudo II., 990. This would delight the lakists. The



village of El Lago, with its white-washed houses and slate roofs, stands in amphitheatre around the lake, the *cañaverales* of which teem with wild-fowl. The lake is generally still as a pond; in the day, it is like to a corner of the blue firmament dropped upon earth, and framed by woodland and meadows, and at night it is not less fair, shining with a myriad golden twinkling eyes, the stars of heaven; but when the S. or E. winds come to blow, the quiet lake becomes a miniature sea. Its *crecidas* (or swell) extend then upwards of 1½ league, and burst their way into the Sil; the decrease, *menguá*, never being more than 1¼ league. Some geologists are of opinion that all this Cuenca was formerly a vast lake, that the overflowing arose from great internal convulsions in the neighbouring mines of 'Las Meduas,' and that the present lake is fed by filtrations through subterraneous channels. Signs of the supposed cataclysm are evident at 1 league off, S. of lake, where there are vestiges of Roman excavations; and huge gaps may be seen in the rant-up sides of the mountain (the *Medulas*, *Mons Medulis*, or *Metaldas*).

*Monastery of Espinareda.*—Of the 10th century; repaired and modernised 1768-1780. Two curious sepulchral slabs, one of the Abbot Gutierre, who established the Benedictine Order here in 1071; and some Leonine disticha, being the epitaph of the fair Jimena, who won the stout heart of Alfonso, the conqueror of Toledo, and filled the vacant place left by his legitimate wife. The inscription runs thus:—'Alfonsi vidui regis amica fui. Copia, forma, genus, Dns, morum cultus amenua. Me regnatoris prostituere thoris,' etc. She was the grandmother of the first king of Portugal, and died 1128, which date corresponds to the era 1166.

An easy excursion may be made

through the *Vierxo*, by starting from Ponferrada, a small town but convenient station, 16 miles E. of Villafraña, on the Sil, where it is joined by the

*Basna Route.*

	Leagues.
Ponferrada.	
Borrenes . . . . .	2
Puente Domingo Flores . . . . .	2
Barco de Valdeorras . . . . .	2
Laroco . . . . .	3½
Puebla de Trivas . . . . .	2
Burgo . . . . .	2
Villarino Frio . . . . .	2
Niño Daguia . . . . .	2
Orfense . . . . .	3
	—
(62 miles)	20½

*Another Excursion.*

	Leagues.
Ponferrada to Espinosa on the Missuelos	2
Compludo . . . . .	2
Santiago de Peñalba . . . . .	4
San Pedro de Montès . . . . .	1½
Ferradillo . . . . .	1
Santa Lucia . . . . .	2½
Rimór . . . . .	½
Back to Ponferrada . . . . .	½
	—
	14

Ponferrada to Carracedo, 2 leagues.

The best streams for fishing in the district are the Tera, Eria, Tuerto, Orbigo, Cobrera, Cua, and especially the Eria and Sil.

*Maragateria.*—This district, with the less interesting one of 'Las Batuecas' (see *Salamanca*), are the least known untrodden nooks of Spain. The Maragatos, whose name has been diversely derived from Mauri Capti, etc., form a curious and interesting tribe, living exclusively apart from the rest of the populations which surround them, and preserving to this day their quaint, picturesque Oriental dress and customs. Their honesty and activity are proverbial, and almost all are carriers (*arrieros*), going on foot, by the side of their gaily-caparisoned mules, as far as Madrid, to sell dry fish, eggs, etc.

Their marriage-ceremonies, funerals, and public dances are all very peculiar. They assemble twice a year at Astorga, the capital of the district, at the feasts of Corpus and the Ascension. The district is about 4 leagues square, and contains thirty-six villages, of which *San Roman* is the best and most interesting. But fine churches, art, or traditions must not be sought here. The women remain at home, or work in the fields, and are not handsome.

*Other Excursions* may be made to the Byzantine Monastery of Sta. Maria de Gradefes, 5 leagues, following the trout-teeming Ezla, founded 1177 for Cistercian nuns; mixture of Romanesque and florid Gothic, early tomb curious for dress of recumbent effigies. Half a league farther is the *Priorato de San Miguel de la Escalada*, built of mud and bricks—a curious specimen of the first Byzantine period. The Moorish portions were added by monks come

from Cordova; the original portion dates 913. One league W. of Escalada is *San Pedro de Eslonza*, earlier even than the 10th century, but often altered since; the fine cloisters were begun in the 16th century by Juan de Badajoz, and finished by his pupil, Juan de Rivero. The cruciform plateresque church is by Badajoz, begun 1547 and finished 1719, when the portal and other portions were churriguerised.

*Church of Sandoval*, on the confluence of the Porma and Ezla, dates 1142; founded by Alfonso VII., or more probably by his French mayor-domo, Count Ponce de Minerve, on a low marshy ground called Soto or Santo Noval, and handed over to the Cistercian monks. Observe the capitals, *pila*, the retablo mayor with relieves of history of St. Bernard (16th century), the sacristia of 17th century, Græco-Roman cloisters, early tombs and inscriptions, and the Puerta del Crucero with the saw-teeth ornament, etc.

## MADRID—ROUTES.

(See Chart).



From Bayonne (A) by San Sebastian, Burgos, and Valladolid, by rail.

Cities.	Distance.	Time.	Fares.	Observations.
BAYONNE to— Biarritz . . . St. Jean-de-Luz . . . Hendaye . . .	Kil.	Paris Time. Hrs. min.	French Money. 1st. cl. 2d. cl. 3d. cl. F. c. F. c. F. c.	Omnibus for Biarritz 12 min.; 25c. per traveller; 35c. per parcel.  Hendaye—French custom-house. Carriages changed in coming from Madrid; luggage examined, 30 min. stoppage, 10 min. going southwards Irun—buffet, Spanish custom-house. Change carriages, 30 min. stoppage, but often more like 1 hour.
	10 3 30	0 20 0 42 1 15	1 10 0 70 0 45 2 80 2 10 1 55 4 30 3 45 2 60	
		Madrid Time Hrs. min.	Spanish Money. 1st. cl. 2d. cl. 3d. cl. Pes. c. Pes. c. Pes. c.	
Irun . . . San Sebastian . . . Burgos . . . Valladolid . . . Madrid . . .	0 17 268 389 631	0 5 0 30 7 50 13 40 23 0	0 0 0 0 0 0 2 0 1 50 0 90 30 85 23 15 13 90 44 75 33 60 20 15 72 60 54 45 32 70	
Bayonne to Madrid .	Kil. 661	20 hrs. exp. 25 hrs. Correo.	In French Money. 1st. cl. 2d. cl. 3d. cl. F. c. F. c. F. c. 77 35 58 10 35 30  In Spanish Money. 1st. cl. 2d. cl. 3d. cl. Pes. c. Pes. c. Pes. c. 77 35 57 90 35 30	Omnibuses at the principal stations, and tariff. From Paris to Bayonne, see <i>General Information</i> : 'How, when, and where to travel in Spain.'

The Railway time is regulated on the line from Bayonne to the Spanish frontier, Hendaye, by the Paris meridian, and from Irun onwards by the Madrid meridian, which is 24 min. behind that of Paris; while that of Bayonne is 15 min. behind.

*Tickets* may be taken at Bayonne, Bureau Central des Chemins de Fer du Midi; at Madrid, Puerta del Sol No. 9; at Paris, Grand Hôtel, Boulevard des Capucines. Children under three do not pay, from three to six pay half-price.

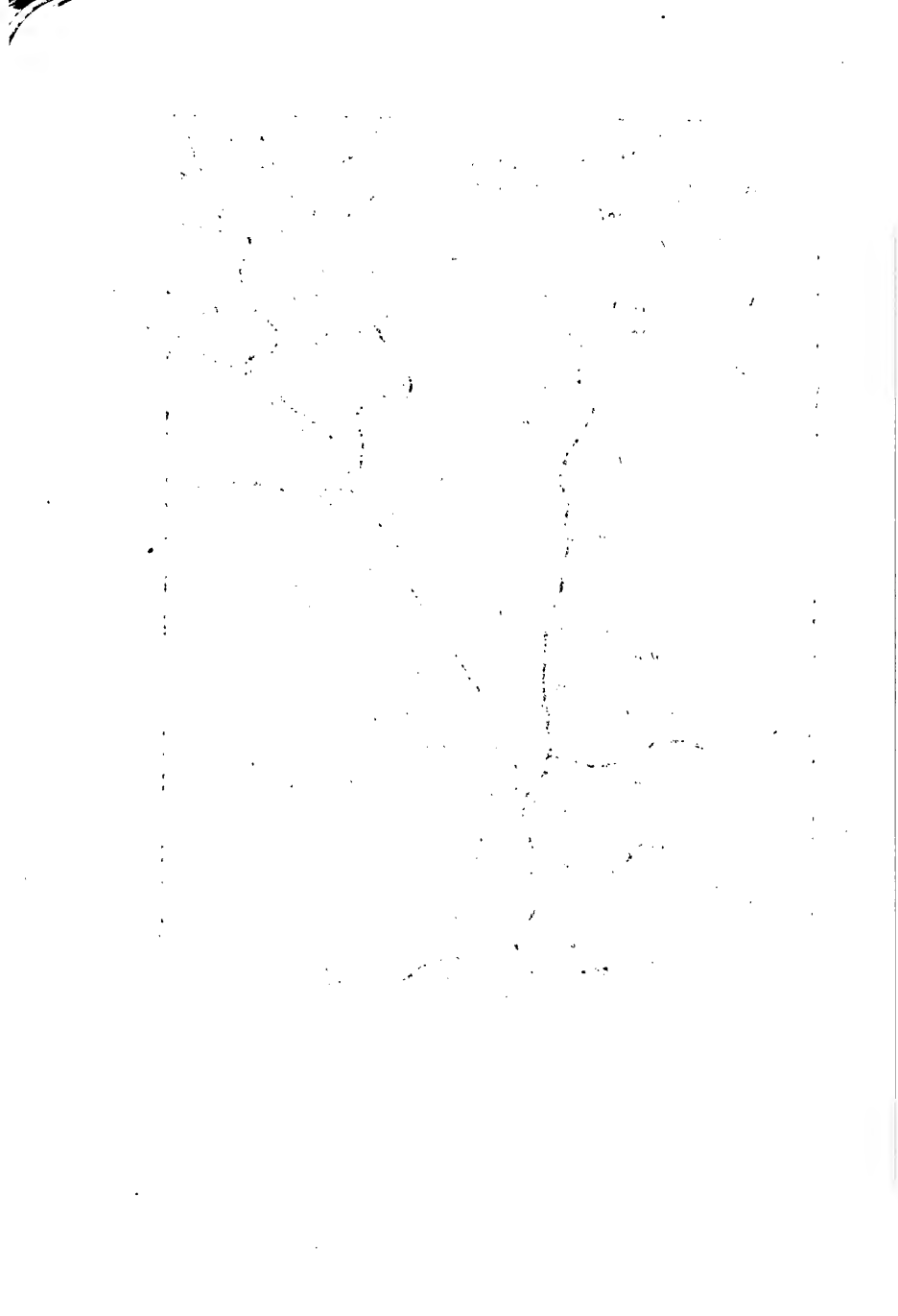
*Luggage*.—30 kil. (66 lbs.) are allowed to each passenger. Luggage must be registered, which is done on presentation of the ticket at the station. The ticket and luggage offices close 5 min.

before hour of departure. Foreigners will do well to have their fares calculated, and their money ready, before taking their tickets. Ladies' and smokers' carriages are found in express and mail trains only. Special trains are granted at the rate of 44r. per kil. (12s. 6d. per mile), and not for less than 110 pes. (£4:8s.) There are no return or season tickets, except between Madrid and the Escorial and Aranjuez. All reclamaciones for luggage lost, etc., to be addressed to Sr. Director de la Explotacion del Ferro Carril del Norte, Madrid, Rey Francisco No. 2, and the gefes de tren (guards) or gefes de estacion (stationmasters). The rate of express speed is on an average 30 kil. (19 miles) an hour.

*English Miles*

0      10      20      30      40      50





Carriages are changed at Hendaye, as the Spanish railway is constructed on the broad gauge principle, whilst the French have adopted the narrow gauge. This difference was established, it is said, at the request of the Spanish Government with a view to impede communications in case of war between the two countries.

*Buffets.*—*Miranda, Burgos, Baños, Valladolid, Medina, Avila, Madrid.* All kept by French restaurateurs. The fixed price for table d'hôte dinner is 14r. (3s.), for breakfast ditto, 12r. (2s. 6d.) The carte, or lista, is higher.

The principal works of the line, which rank among the first in Europe for engineering skill, run through the northern provinces, where there are some very steep inclines.

It is a most interesting route from Bayonne, as it passes important cities, and traverses the woody and verdant Basque Provinces, and the imposing plains of Castile. Omnibuses at stations for hotels, 2r. (6d.); per trunk, not exceeding 40 kil., 3r.; if exceeding, 1r. for every 10 kil. more; a small trunk, *maleta*, 2r. By night service, 2r. more per passenger; 2r. 25c. at San Sebastian.

#### TOURS BY ROAD.

**Bayonne.**—(15 hours' ride by rail from Paris). *Hotels:* Du Commerce, Rue du Gouvernement, De St. Etienne, Place d'Armes—good. Table d'hôte, 4fr. (3s. 4d.); breakfast, 2fr.; a bedroom, 1fr. 50c. to 2fr. Omnibuses from stations to hotels, 25c. (5d.), and ditto per *colis*.

Bayonne is a small fortified town at the confluence of the Adour and the Nive; 26,000 inhabitants, a chef lieu of the Basses Pyrénées, bishop's see, etc. The fortifications and citadel are the work of Vauban. The style of the houses, and dress of lower orders, is Basque. St. Esprit is the Jews' quarter.

and here reside the descendants of those who escaped the faggot of the Inquisition under Philip II. They are numerous, uncleanly as usual in their houses and appearance, and retain their old Spanish and Portuguese names and fortunes. Most of the great Jewish capitalists in France proceed from Bayonne—the Péreires, Mirès, etc., and are called politely *des Israélites*; for, as Heine, one of them, wittily defined it, 'un Israélite est un Juif enrichi.' The great sight is the cathedral—a time-honoured Gothic pile, founded 1140, and enlarged 1213, and one of the many churches built in Gascoigne by the English when masters of the country. The cloisters are among the largest in France. St. André, recently built, is a plain, elegant edifice. Bayonne is celebrated for its chocolate, hams, and the invention of the bayonet. The chocolate formerly all came from Spain, and as Bayonne is a frontier town, it was smuggled in considerable quantities, and had in consequence a sweeter taste. It is, nevertheless, very well imitated. The hams of Bayona in Galicia, and not of that in France, are the authentic ones; as for the bayonet, that was invented long before the time assigned by the native panegyrist. A more genuine produce, and not the less *piquant* for that, is the *grisette*, the milliner girl, whose mouchoir, tiny feet, and southern eyes and hair, bespeak proximity to Spain. There is a good theatre, music on the Place d'Armes on Thursday and Sunday evenings, and a pretty promenade along the river, called Les Allées Marines; two English cemeteries, in one of which, begun by Mr. Harvey, H.B.M. Consul in 1830, rest the officers and men of the 2d Life Guards, who fell during the fruitless siege of the town by the Duke of Wellington in 1814. Half-a-mile S. are the ruins of *Château Marrac*, built 1707 by Maria of Neu-

bourg, queen of Spain, and which, by a strange coincidence, became the residence and prison of Charles IV. of Spain.

*Post Office*, opposite the Vieux Château, once the temporary residence of Catherine de Medici. *Money Changers*, Rue du Gouvernement. *N.B.*—English *silver* or French *gold* should be changed here. English sovereigns are taken in Spain, but only at bankers' and hotels. *British Consul*, Captain Leeson. *Bankers* (at Biarritz, International Bank), Rodrigues and Salcedo, Rue Pont Mayou. Carriages of all sorts, post-horses, etc., hired at Darrigrand's. Large café, 'Farnié,' opposite the theatre. *Doctor*, M. Lasserre. *Apothecary*, M. Lebeuf, Rue Chegarry.

*Excursions from Bayonne to Pau*; three trains a day, 4 hrs. To *Cambo*, a Swisslike, little Basque village on the Nive, 1½ hr.; omnibuses go daily to and from Hôtel des Basques, a thermal sulphureous establishment. An excursion of 2 hrs., there and back, to Pas de Roland, on ponies. To *Dax*, by the river, 5 hrs. (by steamers which generally leave on Fridays and return next day; also by rail). To *Peyrehorade*, 2 hrs.; steamers, three times a week; good view of the pleasant banks of the river. A splendid view of the Pyrenees, city, and the distant sea, is obtained from the fine Casa Caradoc, a villa in the Mansard style, built by the late Lord Howden, at St. Esprit. To *Biarritz*, rail or tram. We recommend the drive by the *Barre* and lighthouse, and return by the high road; conveyances every quarter of an hour, 35 min. by latter, and 1 hr. by the *Barre*.

Half-way by the *Barre* may be visited the nunnery of *Le Refuge*, founded by the Abbé Cestac. It consists of two orders—'Les Servantes de Marie,' who teach the poor, make linen, etc., and have converted the former sterile dunes into thriving *piñadas* and maize fields; and the female Trappists, called 'Les Bernardines,' whose long white woollen dress and vow of perpetual silence are so meritorious in talkative, toilet-loving French ladies.

*Biarritz*.—*Hotels*: Grand, very large and admirably situated; d'Angleterre; Des Princes. Pop. 6000. This wild, rocky, little Gascon village, whose fame as the emperor's summer residence is now world-wide, lies most picturesquely, with its amphitheatre of snowy houses scattered over its declivities; the climate is delightful, and superior to Pau in many respects. The sea-bathing excellent; three beaches. The view from the Côte des Basques sweeps over a second Neapolitan bay to the blue-tinted Spanish mountains. There is a good casino. The 'Villa Eugénie,' the late imperial residence, is happily situated. There is a fine Anglican Church, St. Andrew's, with daily service and weekly communion (Rev. G. E. Broade, M.A., Chaplain); also, during the winter season, Scotch Presbyterian and English Roman Catholic services. Two English physicians, American dentists, British Club, Lawn tennis, Fox hounds, Boar hunts, Golf Club, etc. The winter season (English) is from October to May; but the summer (bathing) season is also very animated.

*Excursions* may be made from *Biarritz* to *Bilbao*, *Santander*, and *San Sebastian*. Steamers, two a-week. To *Fuenterrabia*, either by rail to Hendaye or Irun, and then 10 miles distance, or better, by a hired carriage, 2½ hrs. *Fuenterrabia*, Fons Rapidus, pop. 2500, is a far better specimen of an old Spanish town than most of those on the Spanish frontier; and its massive walls, stern, gloomy granite houses, with rejas and iron balconies, retain much character. The castillo was built in 10th century by the king of Navarre, Sancho Abarca. The façade on the plaza is of the 16th century. The other façade was rebuilt by Charles V. The church, Gothic inside, and the exterior of the Revival, contains no object of interest. From its balcony the eye sweeps over those plains, the site of one of the last feats of the British arms in the Peninsular war—viz. the Passage of the Bidassoa. Let those who have come thus far just to be able to say they have been in Spain, not proceed further, as

Iran, St. Sebastian, etc., are nothing but Basque towns devoid of interest.

Resuming our railway route from Bayonne to Madrid, we soon reach St. Jean de Luz, on the Nivelle: 4000 inhab. *Hotels*: De la Poste; d'Angleterre; de France.—A peaceful sea-bathing resort, and a good specimen of the Basque style of house architecture, which is more or less that of every hilly rainy country, reminding one of Swiss chalets and Russian roadside inns. There is a pretty Anglican church of the Holy Nativity, with well-appointed services, the Rev. J. C. Coen, M.A., Chaplain. The enterprising natives have always been, and continue to be, engaged in whale-fisheries. In the fine Basque church, Louis XIV. was married to Maria Thérèse, daughter of Philip IV. of Spain (June 9, 1660), so great an honour to so small a town, that the Gascon song runs thus, summing up the glories of the city:—

Sen-Jan-de-Lutz, pétit Paris,  
Bayonne l'escuderie;  
Lou Rey qué s'y maride;  
L'Evesque qué y és mourt,\*  
L'Intenden qué y és démourat.

The Infanta lodged in the large 'Casa de la Infanta,' on the square.

There is a small village upon the left, called Urrugne, a great 'centre' of Basque tennis-court players. Around the dial of the old church clock, whose needles have the shape of arrows, run the melancholy words, 'Vulnerant omnes, ultima nece.'

Hendaye (Grand Hotel) is reached, the last French town, and the Bidassoa crossed. Between the bridge and the sea are some fords practicable only at low water. In 1813, the Duke of Wellington forded the river; the troops climbed boldly the hill (La Rhune), and dislodged Soult and his

army, who had taken up positions on its slopes, and were not expecting this attack. The Bidassoa, which separates the two countries here, flows for 45 m., and is formed by two streams, coming from Elizondo and El Baztan. The mouth of the river is defended, on the French side, by Hendaye, celebrated for its *liqueur*, which serves to keep the frontier folk in good spirits, and on the Spanish side by Fuenterrabia, the whole of which would certainly not stand an ordinary gun-shot.

In the river, near Behobie, is a patch of land, some square yards in extent, pompously called l'île de la Conférence. Here Louis XIV., June 4, 1660, contrary to etiquette, had a first interview with Maria Thérèse; but it is difficult now, without looking on the islet through the magnifying glass of imagination, to agree with La Fontaine, who said:—

Je m'imagine voir avec Louis le Grand  
Philippe Quatre qui s'avance  
Dans l'île de la Conférence.

It is not longer, says Théo. Gauthier, 'qu'une sole frite de moyenne espèce,' but room has been found for a marble monument to record that event.

Here also Louis XI. of France and Henrique IV., 1463, met to negotiate the marriage of the French Duke of Guienne, when the paltry dresses of the courtiers excited the contempt and indignation of the Castilian noblemen, all velvets and lace. Here, again, 1645, Isabella, daughter of Henri Quatre, subsequent wife of Philip IV., was exchanged against his sister, Anna of Austria, as wife for Louis XIII. Here the Treaty of the Pyrenees was drawn up by Mazarin and Don Luis de Haro (1660). Velasquez, who fitted up the salon for the conference between his sovereign and Louis XIV., caught a fever, of which he died soon after. In 1526, the exchange of Francis I., a prisoner then of Charles V., against his two sons, who remained as hostages, took place in the middle of the river. Francis lustily jumped from the Spanish boat into another manned by his own subjects, and rowed in all haste to the shore, when he literally fled to Bayonne, forgetful of his children and of his honour, which he saved at Pavia,

\* The bishop who married the king died three days after.



as he wrote to his sister. The limits between the two frontiers have been hard to settle, notwithstanding the supposed labours of Commissions justly called *sans limites*, appointed *ad hoc*, but like some architects, not over desirous of crowning the edifice.

**Irun**—(*Fonda de Arrupe*).—We are now in the Spanish Basque Provinces, and in that especially which is called Guipuzcoa, of which San Sebastian is the capital. The dreaded custom-house officers, *vistas*, call on us to deliver up our trunks and carpet-bags. Look not too cross nor anxious—a cigar and a joke go a long way, but bribing is of no effect *here*. If not registered throughout (Bayonne to Madrid), have your luggage *plombé*, to avoid further *visites* on the way; but when the former case takes place, the luggage is visited only on arriving at Madrid, and when coming from Madrid, at Hendaye. The town is uninteresting. In the vicinity is the Hill de San Marcial, where, August 31, 1813, 12,000 Spanish troops under Merino drove headlong back 18,000 French commanded by General Reille. A few miles farther to the right, facing the sea, is the secure Puerta de Pasages. Whole fleets have lain here sheltered from the winds and enemy. The bay narrows at La Punta de las Cruces; Lafayette sailed from this port to America. In 1719, the Duke of Berwick set fire to six huge men-of-war just completing. The village is now a heap of ruined, smoked hovels, inhabited by fishermen.

**San Sebastian**.—Capital of Prov. of Guipuzcoa; pop. 22,000.

**Hotels**.—De Ezcurra; De Londres; De Inglaterra. Charges pretty high during the summer season. Excellent fish; and heady, high-flavoured 'chacoli.'

The town is built on an isthmus at the foot of Monte Orgullo or Urgull, to which it is joined by a strip of land, and between two bays. This *plaza fuerte* is

strongly defended by the Castle de la Mota, which crowns the hill. The bay is not secure, and large vessels cannot enter it from its want of depth. The smaller merchant craft, *cacha marines*, *lugres*, the Bayonne *chasse-marées*, and Basque *trincadours*, are moored along the narrow quays. During summer the town is much frequented by Madrilenians for sea-bathing; and tent-like huts or cabins, collectively defined *el campamento*, are erected on the beach of this shell-like (*concha*) bay. The hills around are clothed with verdure and timber, and dotted with whitewashed Basque cottages, while the banks of the Urumea are charming and most refreshing after the arid plains of Castile. The alameda promenade is pleasant in the evening, when the military band plays. There is a small theatre, and a bull-ring whose *funciones*, though despised by *aficionados*, are much resorted to by French and English residents at Biarritz and Pau. The large arcaded Plaza de la Constitucion presents a curious sight on holidays, when may be seen, in all their genuine, naïve, antique, Celtic character, the Basque costumes, dances, and on some occasions the *toro de fuego* and other semi-barbarous jollifications of this wild, noble race. San Sebastian is remarkable for the beauty of its female population.

There is nothing very Spanish about the houses, streets, etc., and such will be the case until we reach Burgos. The churches are indifferent: that of *Sta. Maria* has a churrigueresque façade and heavy tawdry altars. *San Vicente* is late Gothic, with an interesting western porch. Ascend to Monte Orgullo, 20 min. walk; the view from the summit is fine. At the back of the rock are some graves of the gallant English officers who fell during the siege. There is little trade; about 250 small vessels come and leave annually. In

1813, when the city was garrisoned by 3000 French veterans under General Rey, it was assaulted by the British forces under the Duke of Wellington, who succeeded in taking the main works and town. The French, nevertheless, retired into the upper citadel and intrenched themselves strongly, and it was not until August 31 that they surrendered, the success of the attack being chiefly the work of the blue jackets. Two-thirds of the garrison perished, and the English had 5000 killed and wounded. The town was sacked and set on fire by the English troops, drunk with triumph and wine. This unfortunate issue could not be prevented, and all the energy and example of the British officers were of no avail.

*Excursions.*—(a) A fine walk along the Paseo de Ategorrita to the crest of the hill overlooking both San Sebastian and Los Pasajes; from thence to Bidasoa and return by the coast. (b) The ascent of Monte Igeldo, on the W. side of the bay. Very fine views from the summit. (c) By diligence or carriage to Zarauz and Azpeitia (see p. 65), the latter both for the sake of the old Basque town and the Loyola monastery and Casa.

Frequent steamers from San Sebastian to Bayonne, Bilbao and Santander. Dil. daily to Zarauz, Bilbao, Cestona, Vergara, Azpeitia, etc.

The railway now ascends very gradually, winding its way through the valley of the Urumea, a Swiss-like region; then follows the course of the Aria, and reaches

**Tolosa.**—On the Aria and Arages. Pop. 9000. In a valley formed by the Ernio and Loazu hills. A small, indifferently-built Basque town. The Church of Sta. Maria contains good specimens of the marbles found in the vicinity, some cloth and paper manufactures. A pretty Paseo de Igar-rondo.

**Alsasua.**—About 35 miles from Tolosa; is the junction for Pamplona and Zaragoza.

**Vitoria.**—Capital of Prov. of Alava. *Hotel:* De Pallares. Pop. 25,700.

The ancient Beturia, a *height* in Basque. The town is divided into the old *Suso*, and the new portion. It is a pleasant, gay, and thriving provincial town, with a healthy climate and some charming promenades, especially the Florida, at the foot of which the station is placed. The Prado is another paseo, and during the winter the arcades of La Plaza Nueva. The *Colegiata* dates 1150, but has been altered. The Gothic arches are striking. The Chapel de Santiago contains some interesting tombs. In the sacristy may be noticed a fine Piedad, ascribed to Murillo. In the Church of San Miguel, observe the high altar, which is the work of Juan Velasquez (not the great man) and Greg. Hernandez, one of the best Spanish sculptors.

The *Battle of Vitoria*, a celebrated English victory, took place in the vicinity, on the opposite side of the town, June 1813, between the British forces under the Duke of Wellington, and the French army commanded by Joseph Bonaparte and Jourdan, which ended in the total rout of the latter, who fled in disorder—Joseph (Pope Botella, as the Spaniards nicknamed the bottle-loving king) riding a mule, and leaving his magnificent collection of pictures to the victorious duke. The plunder amounted to 5,000,000 dols. The battle of Vitoria led to the expulsion of the French from Spain.

**Miranda de Ebro** is the first Castilian town we meet. Excellent buffet. The Fonda de Guinea, close by the station, is good. The train soon after crosses the Zadorra and Ebro, follows the course of the Oroncillo, and enters the grand, stern, wild, Salvator-Rosascenery of the gorges of Pancorbo. The ruins on the heights are those of a fort called de Sta. Engracia, which was taken and destroyed in 1823 by a French division under Prince de Hohenlohe; and also

of a castle to which, according to tradition, Roderik, the last of the Goths, carried the fair La Cava, for whose sake he lost his sceptre and his life. On leaving these rocky chasms and bounding torrents, a tunnel is entered and BURGOS reached. (See *Burgos*.)

Now several rivers are rapidly crossed—the Carrion, Pisuerga, Duero, Esqueva, etc., all entering the valleys of Arlanzon and Valladolid.

**Venta de Baños.**—Here a line branches to Santander, by Palencia, Alar, and Reinosa.

**Valladolid** (which see). An important station for the N. line, and where all its matériel is kept and made and repaired. On leaving it the Duero is crossed, and then the Adaja follows a S.W. direction, and crosses the Zarpardiel at

**Medina del Campo.**—Inns poor, but good buffet and sleeping accommodation at the station. Change here for Salamanca, Zamora, and Segovia.

On leaving Medina the Duero is crossed again, and at Arevalo the Adaja, on a fine stone viaduct of four arches. Arevalo is a miserable village, 2200 souls; the palace, whose ruins we see, has nevertheless been the residence of Queen Isabella, Charles V., Philip II., etc.

**Avila** (which see). Amid rich valleys, marble-pregnant hills, and oak and pine forests.

The train now ascends pretty steep inclines, seldom exceeding in speed 15 miles an hour. This portion is among the finest and costliest works of the company, owing to the broken-up configuration of the country. Thus, the tunnel of Navalgrande is 2983½ feet long, and 2520 ft. above the sea. The soil has been brought and accumulated to 146 ft. At Las Navas del Marqués are crossed very extensive pine-forests, the property of the Duke of Medina-

celi, and 10 m. long. The famous Escorial is left a little to the left. (See *Escorial*.) Another tunnel passed, 812 ft. long, the Manzanares crossed, portions of the royal pleasure-grounds of El Pardo and Montaña del Principe Pio traversed, and in the distance, nearing fast, Madrid appears before us, the royal palace crowning the height in front. On leaving the train we ascend to the town by the steep hill and gate de San Vicente. Cabs and omnibuses in attendance. (See *Madrid*.)

**B. Zaragoza and Guadalajara.**—By Bayonne to Alsasua, a station on Madrid and Burgos Railway. Time 5 hrs. 30 m. Change carriages; take up the Pamplona railway from Alsasua to Zaragoza by Pamplona, by rail direct; time, 2 hrs from Alsasua to Pamplona, and from latter to Zaragoza, time 6 hrs. 30 m.; Zaragoza to Madrid, time 10 hrs. 30 m. Total—Bayonne to Madrid—time 24 hrs. As seen above, this is not the most direct route of the two. (For description of *Zaragoza*, see that name.)

This section of the Norte railway is well managed, but the buffets are inferior to those of the Burgos line. It passes, however, by the interesting cities of Pamplona, Tudela, Calatayud, Sigüenza and Guadalajara, from all of which points fine excursions can be made.

**Description of Route.**—The railway crosses several very pretty valleys watered by the Borunda and other minor streams, and soon after Zuaste we reach

**Pamplona.**—Capital of province of Navarra. Pop. about 29,000.

**Inns.**—Fonda de la Perla, Plaza de la Constitucion, good; Fonda de Europa, Spanish, inferior. A small but pretty theatre; Café, Suizo, near theatre. **Bull-ring**, Bull-fights in July and August, the ring holds 8000 persons. **Baths**, Paseo de la Taconera. **Post** and **Telegraph Offices**, both in the Plaza.

The city stands on the left bank of the Arga, on a height commanding the fertile plains around. It is fortified, and was always considered the frontier key of Spain on that side of the kingdom. The citadel in the S.W. part of the town, and other works of defence, are constructed on the model of Antwerp, and after Vauban's principles; it is strong, and can hold a garrison of 3000 men.

The name of Pamplona is derived from Pompeiopolis, or Pompey's city, which he is said to have founded in commemoration of his victories over Sertorius. Sancho Abarca fixed his court here, and it became the capital of the kingdom of Navarre. The kings of France long ruled over it in consequence of the marriage of Phillippe le Bel with Doña Juana. His granddaughter was married here to the Count de Champagne, and succeeded to the crown; here also their coronations took place, and the event was celebrated with tournaments, bull-fights, and dances. To complete the festivities, and offer a novel spectacle pleasant to the princes, no less than 10,000 Jews, it is said, were assembled and burnt alive in the square; the human bonfire (adds exultingly a chronicler of the time) could be seen for miles and miles distant. During a siege of the town by the French under André de Foix (1521), Ignacio de Loyola, the founder of the Jesuits, was wounded, and it was during his convalescence that he planned the rules which were to govern his semi-military order. A small chapel, churrigueresque and indifferent, raised long afterwards to his memory, is situated near the promenade, and behind the Palacio de la Diputación. Bonaparte, February 1808, sent d'Armagnac to Pamplona, under the guise of an alliance with Charles IV., when the Spanish authorities were weak enough to

serve out rations to their *friends* in the citadel. Thereupon, soon after their arrival, some French grenadiers, under the pretence of playing at snowballs, secured the drawbridge, and took possession of the town; but after the battle of Vitoria, the Duke of Wellington blockaded the town, and, notwithstanding Soult's desperate efforts to relieve it, entered it after a short resistance (1813).

Sights. — The Cathedral, built by Charles the Noble, 1397, on the ruins of a former, which dated from 1100, and of which several portions remain in the Chapel of Sta. Cruz. Observe, amongst others, the very richly ornamented capitals, which decorated the principal portal. The edifice is not large, but offers here and there some good specimens of light Gothic. The Græco-Roman principal entrance was put up by Ventura Rodriguez, 1783, and, though out of keeping with the rest, is of very good style, and effective. The interior is simple, and divided into five naves. The choir-stalls are by Miguel de Ancheta, 1580. They form two tiers, and number fifty-six richly-carved sillas above, and forty-four below, all very elaborately carved, with semi-relievos representing saints, patriarchs, and prophets. The *reja* is a fine example of cinque-cento. On entering the choir, and in the centre, are the tombs of the founder and his queen; on the cushion are the words '*bonne foy, bonne foy.*' At the king's feet is a lion, and at the queen's two dogs. The door which leads into the cloister is of the end of the 14th century. Observe the well-sculptured scenes from the life of the Virgin. *Sala Preciosa*, where the Cortes of Navarre formerly met. There is a fine tomb, with an equestrian statue of Conde Gages. Chapel de Sta. Cruz, a fine *reja* made with the chains taken at the battle of

**Las Navas de Tolosa.** The relics are kept here. The cloisters are light and elegant. This is really the only sight, and the mansion-house, citadel, and other churches are devoid of interest. A theatre, casino, and bull-ring. *La Taconera* is the fashionable promenade, and the view from it of the valley and mountains is extensive and fine. This 'muy noble y muy leal' city has been a focus of civil war, holding out staunchly against Don Carlos. The place should be visited on the Feast of St. Fermin, Sept. 25.

**Excursions.**—To *Logroño*, 48 m.: daily dil. by Puente de la Reina (Convent of San Juan del Crucifijo) and Estella. (Residence of Don Carlos in 1835; old Alcazar; fine Romanesque Church of San Pedro: 2 m. off Benedictine Monastery of Ithache, with well restored Early Painted church.)

To *Soria*.—Rail to Alfaro, and then dil. Look here for several 12th and 13th century buildings. See also Santo Domingo, San Pedro, and the Convent of San Juan. Visit (5 m.) the ruins of the heroically famous Numantia.

To *Tudela* (indifferent Fonda de la Union).—Rail in 4½ hrs. Magnificent Transition cathedral, Church of Santa Maria (note especially sculpturing and cloisters), Church of La Magdalena.

To *Tarazona* and *Veruela*.—Drive from Tudela. At former, fine 13th century cathedral, with very remarkable 16th century brick cloisters. Churches of La Magdalena and San Miguel. At Veruela a Cistercian abbey, with Romanesque and Early Painted church and cloister. (*N.B.*—Ecclesiologists should on no account omit these excursions.)

**Calatayud.**—(Kalât-Ayub, Castle of Ayub.) Most important city of Aragon after Zaragoza. Pop. 11,000. Fonda de la Campana, fair. Birth-place of Martial. Close by stood once the city of Bilbilis.

Municipes, Augusta mihi quos Bilbilis acri  
Monte creat, rapidis quem Salo cingit aquis;  
MARTIAL.

Spared for some time by the Moor, it was finally destroyed by him; and a new city built near it by Ayub, whence its present name. It was captured, 1120, by Alfonso el Batallador, and became an important strategical position,

the scene of several sieges. It is gloomy, dull, but preserves still much of the stern, massive, Aragonese character. The churches, though numerous, are devoid of interest; and, though dating from early periods, such as the Colegiata de Sta. Maria la Mayor (1249), have been altered and disfigured. The Moreria, or former Moors' quarter, is in the upper portion, the oldest of the town, and mostly composed of excavations in the rock, where dwell the poorer classes. These mazmorras date from the time of the Moors, and are seen in many parts of Spain, and at Granada especially. They deserve the artist's visit, as misery is most picturesquely clad in Spain, and the groups, attitudes, etc., of the inmates full of character.

The rail, on leaving Calatayud, follows the course of the Jalon, and crosses its pleasant valley. A tunnel, 2923 ft. long, is traversed, and we enter the valley of the Henares; the scenery becomes wild and picturesque, and cultivation is rare; we cross the river Henares, by following which we arrive at

**Signuena.**—Prov. of Guadalajara. 4700 inhab.; bishop's see, suffragan of Toledo. Seldom visited. *Inn.*: Fonda at the station; fair. It is built on the slopes of a lofty knoll, bathed on the E. side by the Henares. The massive walls and former *gatos* still exist, sombre, and flanked by turrets. On the highest point of the city stands the imposing castle, the residence now of the bishop. The streets are narrow, winding, steep, and ill paved; but there breathes still about the old city an air of grandeur, antiquity, and strength, which throws over it a melancholy not destitute of charm. Observe the very early houses around San Vicente, some Byzantine even; and in Plaza de la Catedral, several others of the plateresque and Gothic styles.

**Sights.**—The great sight is the *Cathedral*. This castellated church stands between two plazas, on the slopes of a hill. The façade is flanked by two lofty massive towers, with buttresses terminated by balls; that of the left was erected by Bishop Don Fadrique, of Portugal (1533). Two substantial and lofty salient buttresses enclose the central portal, and on each side, between them and the towers, is a portal, with a window over it, circular, and with rich Byzantine details. The central consists of a glorious rose-window, with small pillars radiating from the central circle. The portals are all circular; the central is deeply recessed; they are decorated with sixteen columns, the sculpture of which has been destroyed, vestiges remaining only in that to the left. The medallion over the central portal represents the Virgin giving the casulla (chasuble) to San Ildefonso; it is modern and indifferent. The balustraded parapet crowning the façade, and connecting the towers, is in good style, and of 18th century. The railing which encloses the edifice all round is also modern. The date of the erection is uncertain, probably from end of 12th to beginning of 13th century.

The interior is plain and striking. The proportions are, 98 ft. high for the central nave, the lateral ones having only 63; the length, 313 ft; the width 112 ft. It is divided into three noble naves, formed by ten massive piers, 50 ft. circumference. From these spring twenty small, slender, reed-like shafts, grouped in rows of three together, and with capitals consisting of wide leaves of the transition between Byzantine to Gothic. The windows, destitute of painted glass, are Byzantine in the lateral naves, and Gothic in the central one. *The High Chapel* begins at the transept. Its ingress is closed by an elegantreja. At each side is an ala-

baster pulpit, with figures. That on the side of the epistle is Gothic; the one on the side of the gospel, plateresque. This chapel was founded by Bishop Mendoza, and dates, therefore, during the decline of Gothic. Several tombs on the sides. Among them, observe one with the recumbent effigy of Bishop Bernard, a Frenchman, and Primate of Toledo. There is also a fine one of Cardinal Alfonso Carrillo (1420). The retablo was put up 1613, by Bishop Mateo de Burgos. It is of the three orders, and with bassi-relievi representing scenes from the life of Christ. The statues of Faith, Hope, and Charity, are the most remarkable feature. The tabernacle is churrigueresque. *The trascoro* must be closely examined, as it is not only richly ornamented with marbles, but is a good specimen of the period when it was raised (1685). The image of Sta. Maria la Mayor is much venerated, but not by sculptors. The altar is decorated with Solomonic pillars of black marble, with bronze bases, and sculptured, all in bad taste, and of end of 17th century.

*Chapel of Sta. Catalina.*—It was dedicated to St. Thomas of Canterbury, a few years after his martyrdom, by Bishop Jocelyn, who came to Spain with Queen Leonor, when a great many churches and chapels were raised to that saint throughout Castile. The portal is plateresque, by Vazquez de Sosa, and put up by a bishop of Canarias and Canario. It is a most exquisite work. Notice besides the excellent style of the tombs of this worthy prelate, Fernando de Arce, who died 1522, and that of his brother. The altar is churrigueresque, but the former one, with a fine Florentine picture of the crucifixion, may be seen in the sacristia. Visit also the Chapel de San Francisco Xavier, its tombs and crucifix; the tomb and colossal effigy of Bishop

Lujan (ob. 1465), near the baptismal font; the excellent portals of Chapels de San Marcos and La Annunciacion, which contain a Gothic retablo and plateresque tomb; the altar of Sta. Librada, who was one of nine saints, sisters, *all born at the same time*. These darlings, a blessing for any father, had *nine* amas (nurses), and deserved, say the pious historians, palms of *nine* martyrdoms. Pope Innocent IV. (1243, 1251), in two different bulls of those dates, mentions the fact, and enhances the miracles performed by this the eldest of that holy family, whose body was brought here from Asturias. The indifferent retablo dates 1498-1511. The sacristia, also called the *sagrario*, is the work of Alfonso de Covarrubias. Observe the ceiling decorated with busts of old men, fair virgins, and grotesque buffoons. The Chapel de las Reliquias has an ochavada (octagonal) cupola full of sculpturing. The church plate, which the French did not carry away, is fine and of value, but of little artistic merit. The present cloisters, elegant and plain, were built by Cardinal Carvagal, 1507, on the site of the former ones, of which some curious slabs, etc., have been preserved; some fine plateresque portals. In the *Sala Capitular de Invierno* ladies will do well to inquire for some old and admirably-worked tapestry. A visit may also be made to the Jeronimite Colegio, founded 1488, where observe the classical cloisters and tomb of Bishop Risova (ob. 1657). Two miles from the town is the village of Villavieja, on the site of Segoncia or Saguncia, founded by the fugitives from Saguntum.

Guadalajara.—Capital of province of same name. *Hotel*: Fonda del Norte; poor. Pop. 7902. Said to be the *Arriaca* of Antoninus, and the *Caraca* of Ptolemy and Plutarch (?) It is, at all

events, a very ancient city, the Moors' Wādā-l-ha-Jarāh, the river of stones—was captured from them by the celebrated companion of the Cid, Alvar Fañez de Minaya, and became the appanage of the Mendozas, ancestors of the Duke de Osuña, to whom most of the town still belongs. These feudal lords possessed, in the 15th and 16th centuries, 800 villages and 90,000 vassals, and their pages were all titled gentlemen of Castile. Here died the celebrated Gran Cardenal de España (11th January 1495), in the presence of the Catholic kings. Here, 1525, Francis I. resided some time on his way to his gaol at Madrid. He was much fêted by the old gouty Duke del Infantado, and the *relacion* of the festivities is curious. The first day, bull-fights and jousts by the gentlemen of the ducal court; the second, a beast-fight between tigers, lions, etc.; the third a tournament. Some time afterwards, the French monarch challenged his host (1528), who asked advice and leave of Charles V. The king answered him by letter not to accept the proposal.

Philip II. despotically disposed of this city in favour of his aunt, the widow queen of France, and obliged the duke to abandon his palace. Here he was married to Isabella de Valois (1560). In 1714, Philip V. was also married here to Isabella Farnese; Juan of Austria resided here; and the widow of Charles II., Maria de Neubourg, breathed her last (1740). The Mendozas became extinct in the 17th century, and their collateral branch, the dukes of Infantados, removed their residence to Madrid.

*Palace*.—A visit should be paid to their palace, which was begun by the second duke, and of the 15th century. It is in the Gotho-plateresque transition style, with many vestiges of the Moorish taste. Observe the façade and armorials—the row of Moorish

windows, agimeces, greatly disfigured by modern common-place balconies. The square *patio* with two tiers of galleries, with shields of the Mendozas and Lunas, flanked by griffins and large Alhambraic heraldic lions. It is very elegant and quaint. Read the inscription over the lower arches, which, after detailing with evident self-indulgence all the titles of the founder, finishes by Solomon's 'Todo es vanidad !' an incongruous humility on such an ostentatious mansion. The architects were Juan and his brother Enrique Guas, the same who designed the San Juan de los Reyes at Toledo. What a difference between this bastardised plateresque and the pure undefiled style of the church ! Visit the long Guarda Muebles ; observe here the huge chimney and artesonado. Sala de Linages is the finest room here. Notice the stalactite gilt roof, escutcheons, and busts. The third duke, a very pious man, turned it into a chapel, and his singers and chaplains are mentioned in Navagiero. On Corpus Day he solemnised the festivity by processions, dances, masquerades, bull-fights, 'en honra del Santísimo Sacramento,' as Alvar Muñoz de Castro has it in his 'Hist. de Guadalajara.' Visit also San Francisco, rebuilt 1893, and the *Panteon* of the Mendozas, begun 1696, finished 1720 ; the tombs, once among the finest in the world, were barbarously mutilated by the French. The former solar of the Mendozas, now a carrol, is in Plazuela de Sta. Maria. Here the great cardinal died. There are few other sights. The town hall, of 1585, was altered in 1716. The Colegio de Ingenieros is indifferent.

Shortly after quitting this town we cross the Jarama on a fine bridge, then the Abroñigal torrent (arroyo), and reach Madrid, which we enter by the Prado and Calle de Alcalá of San Geronimo or Atocha.

**Another route by road.**—There is an old and practically disused diligence route from Alfaro to Sigüenza, passing through Soria. We have followed it more than once, however and can testify that there is nothing either in scenery or towns to repay for the jolting and general discomfort. The only advantage is that one may thus visit Soria *en route*, and save the excursion from Pamplona.

**N.B.**—The best plan for visiting carefully the cities referred to above is as follows:—Give a few hours only to Guadalajara in passing, and so avoid the poor fonda. Sleep at Calatayud, and from thence go on to Tudela, where stay at least two days. (In that case inquire for a casa de huéspedes close by the Fonda de la Union, and more comfortable. From Tudela visit Tarazona (dil.) and Veruela (driving or riding). Then go on to Pamplona, stopping on the way to look at Olite and Tallala.

From VALENCIA \* *viâ* CUENCA by road and rail. Rail as far as Utiel ; three trains daily. Also from Cuenca to Madrid, *viâ* Aranjuez. The principal places of interest passed on the way are:—Requena (14,000 inhab.), Minganilla, (2500 inhab. ; mine of very pure rock-salt, worked since the time of the Romans, but now stopped), Cuenca and Tarancon.

CUENCA.—Pop. 8000 ; capital of province of same name (N. Castile).

**Hotels.**—De Madrid, fair, 7½ pes. ; De Comercio. Most picturesquely situated on the steep slopes of a large knoll, or *loma*, between the deep beds of the Jucar and the Huescar, which wash its base. The city, seen from below, rises with its clusters of houses like an amphitheatre. The name Cuenca is derived from a shell (*concha*), say some etymologists. The place is old-fashioned to the last degree, and no comfort is to be expected. Yet it is well worth visiting alike for its historical interest (for the great names to which it has given birth, and as having

\* Note.—Routes from Valencia by Rail, see page 255.



been a head-quarters of the Great Inquisition and of Jewish persecutions) and for the beauty of its natural surroundings. Among these latter must not be neglected the fantastic groups of stones, well styled the Ciudad Encantada, and the picturesque scenery on the Júcar river, rich in spoil for hunter, botanist and angler. The best-known 'Cuenquencues Ilustres' (see D. Fermin Caballero's *Biografías*) have been the great Mendoza, Gil Albornoz, the artists Becerril, Yañez, and Mora, and the poet Figueroa. Besides the bishop's palace, the bridge of San Pablo, and the *Casas Solares* of the Conquistadores, the chief sight is the

*Cathedral*.—The square façade looks well from a distance. The edifice rises on a platform, and is ascended by an escalinata or gress of stone. As to its style it is Gothic, save the crowning portion, which is of the 17th century. The church was built in the 13th century, on the site of a former mosque, and it has preserved its early Gothic style with some Byzantine vestiges here and there. The interior consists of the naves; the central one, called *de los Reyes*, is higher than the lateral ones. The arches are of a very pointed style, the pillars massive, but the colouring and whitewash mar the effect which would otherwise be produced by the general plain majestic character of the whole. The dimensions are 312 feet long by 140 wide. The transept is effective. Observe the painted windows. As usual, the choir blocks up the central nave. The stalls have been sadly modernised. The organs and pulpits indifferent. The *reja* and lectern are fine specimens of the plateresque, and masterpieces of Hernando de Arenas (1557). The present *retablo* is a medley of fine marbles, though much admired, and unworthy of its designer, Ventura Rodríguez. Among

the chapels, observe the plateresque portal of that of *Los Apostoles*. The portal into the cloisters most berrugueta-like. The chapel *de los Caballeros* is of various periods. The plateresque portal towards the transept is strangely crowned by an admirably-wrought stone skeleton, with inscriptions: 'De victus militibus mors triumphat.' 'Disrupta magna vetustate restituta sit perpetuo.' The *reja* fine. The pictures in the *retablo* date 1525, and were painted by Hernando Yañez, a pupil, it is said of Raphael. The Virgin and Child is the best. Among other sepulchres of the great Albornoz family, notice that of the great cardinal, and of his mother. The cloisters are in the Herrera style, by Juan Andrea Rodi, 1577-83, of no great importance. The portal of St. Helena, and classical *reja* of that of San Juan, deserve notice. Among other old houses in this city, tourists must not fail to visit those in the *Calle de Correduria*.

At TARANCON, 5000 inhabitants, the Rianzares is crossed, which together with the name of the village were granted as titles to Muñoz, the second husband of Queen Christina. A little farther on the railway leaves the old direct *dil. road* to Madrid, and swerves round to Aranjuez. Following the road, at Villarejo, in the parish church, may be seen some good paintings by Orrente. Then come olive grounds and waste lands. The *Tajana* is spanned by a stone bridge, and through a pretty valley we ascend to Arganda, 3000 inhabitants, celebrated for its excellent red wine. Shortly after leaving this, the Jarama is crossed, near its confluence with the Manzanares, and on a fine suspension bridge. Vacía Madrid, a hamlet, is reached, and then Vallecás, a city of bakers, and we enter the capital by the *ronda*, on the left of the Alicante railway station.

MADRID from MARSEILLES and BARCELONA *via* VALENCIA.—The route from *Marseilles* may be followed either by Nîmes, Montpellier, or Perpignan, whence by Barcelona and Zaragoza; rail throughout (see *Barcelona*, etc.), or by sea from Marseilles to Valencia, per steamers of the Florio-Rubattino Co., fortnightly both ways, or Frassinetti & Cie, weekly both ways; 48 hours' voyage. For fares and precise times of sailing see advts. in time-tables, or apply at agents' offices. From Valencia, by rail, in 15½ hrs.; two trains per day, joining the direct line from Alicante to Madrid at La Encina. The sea passage is generally rough—especially in the Gulf of Lyons, and during the equinox or the winter—and the hours of departure, etc., are uncertain. But good sailors will enjoy the trip, as the coasts of Spain, on nearing Valencia, present a charming, novel spectacle, from their peculiarly African character and vegetation.

MARSEILLES.—*Grand Hotel Noailles* and *Grand Hotel du Louvre*, both in Rue Noailles, well situated and good. Pop. 270,000. The chief French Mediterranean port; a handsome thriving city, improving rapidly in every sense, and most important as a commercial centre. The principal streets are La Cannebière and the recently-opened Rue Impériale, which intersects the old parts of the town. Principal sights:—The magnificent new Exchange, a fine new Cathedral, Zoological Gardens, Museum at Château Bordli Square, and Fountain de l'Obélisque, a large theatre, the Prado, a promenade 3 miles long, etc. English Church, 100 Rue Silvabelle; service at 10.30 A.M. and 3 P.M.

From Marseilles to Paris, by rail, 20½ hrs. To London direct by Paris, 30½ hrs. To Nice by rail, 6 hrs.

On arriving at VALENCIA, see this name for description, fares, etc.

The route from Valencia to Almansa passes no cities of any importance; but the scenery is most Oriental; the vegetation exotic. About *Cattaraja* the fertility of the soil is such that it yields, in irrigated soils, above 80 per ct. per acre. Near Silla is the large lake of La Albufera (see *Valencia*). *Algemesi*—the church contains several fine Ribaltas. *Aleira*.—As the Huerta of Valencia is called the Garden of Spain, this place is defined the Jardin del Reino de Valencia. Between this and Játiva, and more especially about Carcagente (pop. 10,000), the eye sweeps over a vale of plenty. The olive, the orange, the mulberry; the many and picturesque water-wheels, called norias; the low white-washed terraced cortijos, shaded by a couple of stately palms; the Bedouin-looking farmers, whose absence of dress confirms Voltaire's saying, 'Rien n'habille comme le nu'; the square brick belfries of the village churches, whose bright-coloured azulejos shine in the glorious sun—such are the principal features of the country we traverse until we reach Játiva (also called San Felipe), pop. 14,500. Indifferent fonda in the Calle de Moncada. This ancient Roman and Moorish city was the home of the great Borja, or 'Borgia,' family, and the birthplace of the painter Ribera. Finely situated, but dirty. The torrent of La Montesa is crossed on leaving it. The ruins of the castle of that name are seen in the distance. This castle was once the stronghold of the knightly order of Montesa, established in 1318, after the suppression of the order of Templars. We enter a tunnel near Fuente de la Higuera, some 1500 metres long, and arrive at

ALMANSA.—(8900 inhabitants. Junc-

tion for Alicante.) A Moorish dilapidated castle on the N.W. heights. Celebrated for the battle won by Philip V.'s army, under Berwick, against the Archduke of Austria's troops, 1707. The route from Almansa to Madrid has been described under ALICANTE, which see.

MADRID from LISBON *viâ* BADAJOZ and MÉRIDA.—Time, 21 hrs.; fares—(liable to variation) in Sp. money, 1st cl., 86 pes. 35c.; 2d cl., 64 pes. 65c.; in Port. money, 1st cl., 15,540 reis; 2d cl., 11,630 reis. The time at Lisbon is 25 m. behind that at Madrid. For description of route. see *Lisbon*.

## MADRID.

**Climate.**—The characteristics of the climate of Madrid, which stands 2384 feet above the sea, are extreme heat in summer, extreme cold in winter, with some exceptional spring-like weather, dryness of the air, and sudden changes. The icy northerly wind which sweeps over the glaciers of the Guadarrama, pierces the very lungs, as it were, with a steel blade. In winter its prevalence, which, however, happily does not last long, induces pneumonia, or inflammation of the lungs. When the wind blows in summer, its antagonism with the burning breath of the south-east renders the shade dangerous. The north-eastern and south-west winds may be said to be most prevalent, the former in the winter and spring, and the latter in the autumn and summer. The difference of the temperature between sun and shade is 20°, hence the Spanish proverbs: 'En Enero busca la sombra el perro.' 'Hasta el cuarenta de Mayo no te quites el sayo.' In consequence of these sudden changes, that icy dryness and rawness of the air, apoplectic attacks are frequent, and the nervous system is affected. During the summer, bronchitis, pneumonia, catarrhal bilious fevers, and dysentery prevail; chronic diseases become more acute, and consumption especially so. The temperature varies a good deal according to the different quarters of the town, and on the whole we should advise a southern aspect. Rain is scarce. There

is no endemic malady, and the colique de Madrid, of which French travellers write, is imaginary. There are very few days in the winter that a drive in an open carriage cannot be taken, and the bright, sunny, cloudless sky is the rule, not the exception. The climate has therefore been much calumniated, and 'nueve meses de invierno y tres de infierno' was applied to Valladolid, not Madrid. Ordinary precautions when the Guadarrama wind prevails, and curtailing one's usual allowance of wine when 'los calores' begin, and no abuse of iced drinks and fruits at that season, is all that is required.

## METEOROLOGICAL OBSERVATIONS

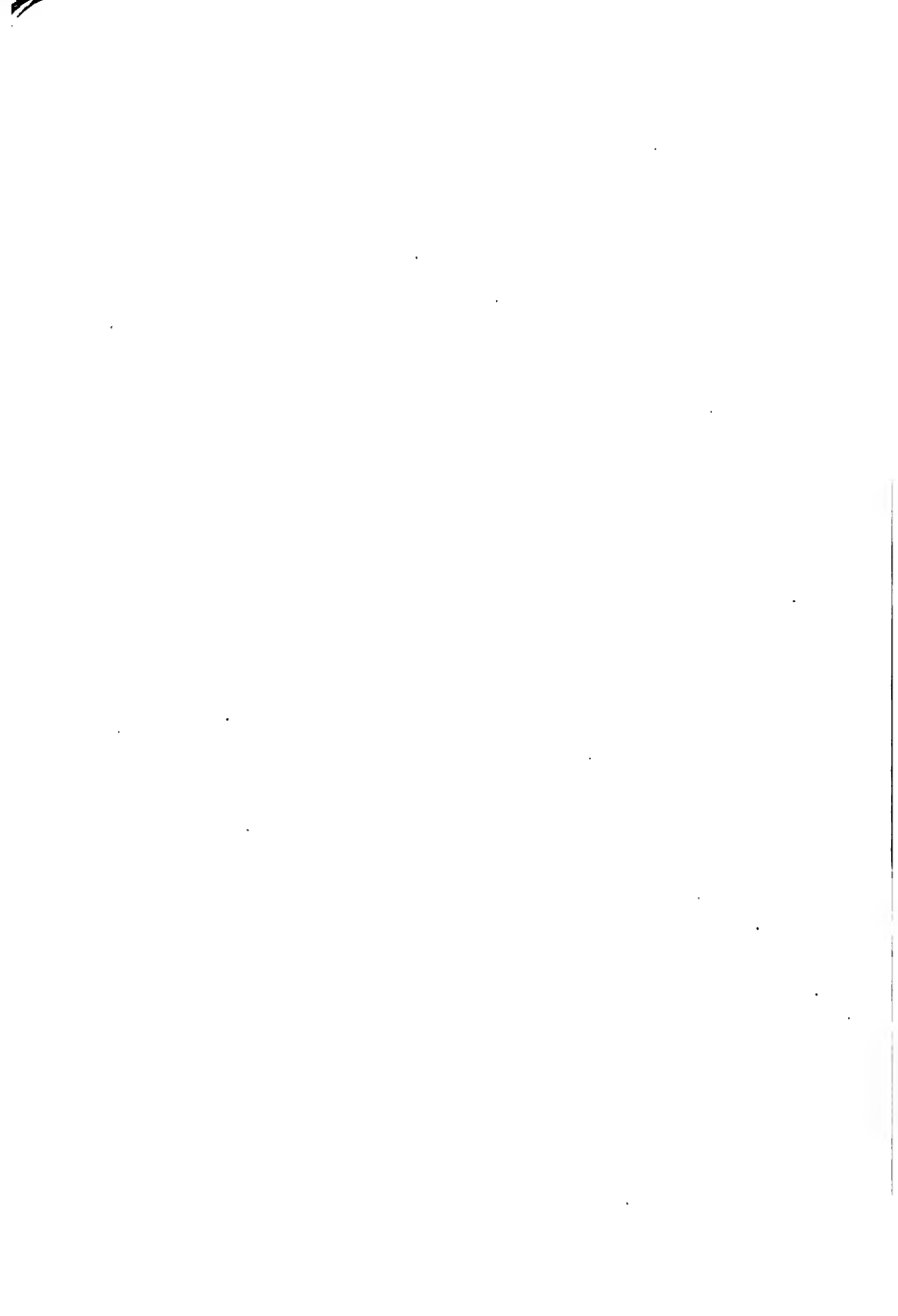
made at the  
OBSERVATORY OF MADRID.

Months.	Temperature of air			No. of hours N.E. wind blew	Days of Rain
	Maximum	Minimum	Oscillation.		
December .	59	25	34	112	17
January .	61	24	37	252	5
February .	59	32	27	106	13
March .	75	34	41	76	3
April .	77	32	45	82	10
May .	88	36	52	235	8
June .	91	45	56	144	6
July .	98	52	46	24	2
August .	107	55	52	175	1
September .	102	45	57	104	1
October .	88	36	52	49	11
November .	63	32	31	48	8

1  
2  
3  
4









CITY ARMS.

**Madrid.**—(Pop. about 410,000.)—Is placed militarily under the jurisdiction of a captain-general; administratively, under the orders of a gobernador civil, which answers to the French préfet; and of an alcalde corregidor (lord mayor), who is at the head of the corporation, el ayuntamiento, the revenues of which are considerably curtailed by the absorption by government of the derechos de puertas, which really appertain to its fund.

**History.**—Of the early history of Madrid we know little or nothing, save that when Toledo fell into the hands of the Arabs it became an advanced post to that city. They called it *Mahubib*, and in the chronicle of Sampiro it is mentioned as *Mazerit*. It was strongly fortified, but finally taken and razed, 939, by Don Ramiro II. of Leon; was wrested a second time by the Moors; peopled chiefly by Mozarabes, and recovered by Alfonso VIII., 1083. The town was situated to the W., and crowned the heights overhanging the Manzanares. The walls extended from the strong Puerta de la Vega, by the Vistillas, to Puerta de

Moros, that looked towards Toledo, a quarter which was subsequently allotted to the Moors and Jews. They then followed by the street still called Caba Baja (a deep or low ditch), at the extremity of which was Puerta Cerrada, with a dragon or serpent sculptured upon it, continuing by the Casa Juan Miguel, Puerta de Guadalajara, which was the finest, and placed in the centre of the present platerias. On the hill now called Cuesta and Plazuela de St. Domingo stood several watch-towers, and another gate called Bab-el-Nadur. In the 12th century the city extended more towards the E., in those parts where now stand the churches of San Martin and San Gines, and towards the S. to San Francisco. In those days, over the present arid plains extended thick forests of oaks, chestnuts, and madroños (strawberry-tree), infested with bears, wolves, and other wild beasts, thus affording excellent hunting and shooting, to enjoy which the kings of Castile often repaired to Madrid. It must have been then a city of some importance, as it was often chosen for the convocation of the Cortes, and the coronation of kings; however, it assumed no well-marked individual importance until the 16th century, when it became the constant residence of Charles V. The climate was well suited to the infirmities of the emperor; and another monarch, Sancho IV., had already resided here for the sake of its invigorating 'aires.' Though Toledo was then the court and capital, the emperor often preferred the sojourn of the quiet hunting-box of Madrid; and the election of this city as the metropolis of the kingdom was not Philip II.'s idea, but had long prevailed in the mind of his father (Cabrera, 'Hist. de Felipe Segundo,' book v. c. 9). At this monarch's instigation, strengthened by the vicinity of the Escorial, in which



he had resolved mostly to live, Philip II. declared Madrid the only court of the kingdom, *Unica Corte* (1560). This most wise and politic measure has often caused surprise in those who have overlooked the serious reasons that dictated it. The unification of the monarchy could be achieved only by the centralisation of power; and with the hope of absorbing all hostile feeling then so prevalent between provinces, he thought it wise to select a city free from local traditions, and for that reason more willingly acceptable to all. Great projects were planned, the realisation of which would have confirmed this selection; but the death of the king and subsequent reigns impeded their being carried out. Philip III. removed his court to Valladolid, but the interests already created in Madrid were too powerful now to admit of such a change, and the climate of Valladolid was moreover ill suited to the king. Philip V. and Charles III. considerably enlarged the city, and added many useful public works, edifices, and monuments. During the French occupation of Madrid several projects of amelioration and embellishment were planned, which, if realised, would have considerably improved the capital.

The city arms (see page 257) are: a tree vert, with fruit gules, up which a bear is climbing, an orb azure, with eight stars argent, and over the silver escutcheon a royal crown, which last was granted by Charles V. in 1544. The city is styled '*Imperial y coronada, muy noble y muy leal*,' to which Ferdinand VII., in 1814, added '*y muy heroica*.'

Madrid rises on the slopes and surface of a plateau formed by sandy limestone hills, on a plain which is bounded N.N.E. by the Somosierra, and N.W. by the Guadarrama range of hills, which latter are capped with snow

during winter. The Manzanares girds it to the W. and S.W. It is the residence of the court, Metropolis de las Españas, captaincy-general of Castilla la Nueva and a bishop's see, suffragan of Toledo (a concession of the last concordat with Rome).

**Hotels.**—1. *Grand Hotel de la Paix*, in the Puerta del Sol, Nos. 11 and 12. Most conveniently situated in the centre of the town. Well furnished; good service; good cuisine. Charges from 12½ pes.; *overcharges frequent*. English and French spoken. The '*Succursale*,' Hotel de Londres is good also; but the '*Paix*,' the '*Londres*,' and the '*Paris*,' have deteriorated.

2. *Hotel de Paris*, Puerta del Sol, good accommodation; charges somewhat lower than the former.

3. *Grand Hotel de Russie*, Carrera de San Geronimo; well furnished; recommended; from 10 pes. per day.

4. *Hotel de Roma*, Caballero de Gracia; to be strongly recommended. Charges from 10 pes.

5. *Fonda de los Embajadores*, in Calle de la Victoriá; comfortable and moderate.

*N.B.*—Prices at hotels in Madrid are charged whether the visitor dines and breakfasts at the hotel or not.

**Lodgings.**—Called *Casas de Huespedes* (*huesped*, a guest), a sort of boarding-house, where, for a fixed price, varying from 6 to 10 pes. a day, everything included, parties can get a very decent room, two meals a day, and attendance (for the latter 2r. extra are usually paid a day).

The following partake of the comforts found in hotels, and, though the dearest, are the best, in Madrid.

Several, close by the Puerta del Sol, in the Arenal, Preciados, Carmen, etc.; No. 2 and Nos. 16 and 18 Arenal; No. 9 Preciados; No. 9 Puerta del Sol; No. 20 Calle Montera (English house); No. 17 Calle de Alcalá, over the Restaurant de Los dos Cisnes; Carrera de San Gerónimo, Nos. 45 and 47 (Hotel Santa Cruz). At some of these houses Spanish ways must not be objected to, or an occasional Spanish dish, but there is nothing to offend any save the most fastidious. Unprejudiced travellers will find a good Casa de Huéspedes thoroughly comfortable, and reasonable in cost compared with the groundlessly high prices of some of the great hotels.

Similar establishments, but of inferior accommodation and at reduced charges, are daily advertised in the local papers, especially in the 'Diario,' or 'Boletín de Avisos.'

*N.B.*—Meals, whether taken or not, are usually paid for in the bill.

If intending to reside some time, it will be advisable to take an apartment with or without furniture, according to the conditions. The latter may be hired by the month or year at moderate prices. The best apartments, *pour garçon*, are situated in Plaza de Oriente (choose the side with a southern aspect), Plazuela de Bilbao, Calle del Arenal, etc.

**Restaurants:** *De Fornos*.—Dinners and suppers, 20 to 30r. a-head, or à la carte; excellent, and situated in the Calle de Alcalá.

*Los dos Cisnes*.—Same street, adjoining the former, equally good.

*Café de Madrid*.—Good French cuisine; not so fashionable; in Calle de Alcalá.

*Café Inglés*. Calle de Sevilla.—Excellent chops and steaks.

*Lhardy*.—An old established French house, Carrera San Geronimo. Excellent dinners ordered beforehand. Good pastry-cook.

*Fonda Peninsular*.—Calle de Alcalá, No. 15; a very old establishment; good situation; dinners, 14r. a-head, two tables d'hôte; 1st at 5 o'clock, and 2d at 7.

*Cafés*.—The most fashionable are: El Suizo, Fornos, both Calle de Alcalá; Imperial, Puerta del Sol, 1; Viena, Calle de Alcalá (for ladies) good cakes and ices.

The charges at the hotels and restaurants have changed of late years a good deal in the undesirable direction, and it may be wise to examine the tariffs in supplement to the above figures.

**General Description.**—Madrid, notwithstanding the most unfavourable circumstances that can check the prosperity of a metropolis—such as a great elevation, an almost waterless river, an arid, sandy soil, and an isolated situation amid treeless and wind-blown plains, to which may be added the neglect of Government, the paralysation of private enterprise, and other disastrous effects with which continued political disturbances are usually attended—has now, with the rest of Spanish cities and the country at large, fairly entered the path of progress, and bids fair to become shortly one of the handsomest and most prosperous capitals of Europe. The suppression of convents, the Law of Desamortization, and subsequent sale of church and part of the secular property, as well as the reform of the municipal corporation,

and the enactment of new regulations concerning the police, public health, etc., have certainly been powerful causes in placing Madrid in so prosperous a course; but it is principally indebted for this to the now possible and already much extending and naturalised companies of credit, which were called to life under the Progresista Ministry. These have by their vigorous initiative succeeded in spreading a network of railways over Spain, of which Madrid has been made the centre; and they, moreover, have assisted, with their capitals, government, and speculators, in realising works of great public utility and improvement. Thus the capital has been placed in direct communication with the Mediterranean by the Alicante, Valencia, and Barcelona lines; with the Atlantic by the Santander, Bilbao, S. Sebastian, and Coruña railways; and with Portugal by the lines running through Badajoz, Cáceres and Salamanca. Madrid has been made the axis of a wheel from which the many main railway lines diverge like spokes; and by this means the varied articles of commerce belonging to the kingdom have been rendered easily come-at-able. All the necessities and luxuries of life, whether imported from the provinces or from abroad, are now obtained in greater abundance and at lower prices than before. Telegraphic wires also connect the metropolis with every large city within the kingdom, thus affording to Government the power of exercising a comprehensive and effective action over the provinces. Drought, which had been heretofore a permanent cause of ill-health, and the great obstacle to the embellishment of the town, and even to the amelioration of its climate (by making impossible the plantations necessary to counteract its noxious influence), is now no longer

to be dreaded, since a very abundant supply of beautiful clear water has been brought from the Lozoya, a river that rises some 12 leagues (42 m.) off, under the Guadarrama, and numerous plantations have consequently been made, squares established, and villas and gardens sprung up in all directions. Large stores and several manufactories have been established. Several companies, with large capital subscribed by respectable firms, have been set on foot for the exclusive purpose of building houses and opening new quarters in and around Madrid; and from all these causes the population increased to such an extent that Government deemed it expedient to issue a Royal Decree (July 19, 1860), by which the boundaries of the city (an area of 15,553 varas) were to be extended by 3500 acres more. The value of property, a sure sign of prosperity, has of late years so considerably increased that central portions have been sold at prices that would compare with those of any other great continental cities.

As to the general appearance of Madrid, we may state that it has little or nothing Spanish about it. There are no vestiges of the Moorish, mediæval, or brilliant periods of Spanish art; no cathedral, strange to say, nor churches containing objects of art to interest the tourist; and the few monuments and public edifices that exist were erected in a period of decadence, when the churrigaresque and rococo were all the fashion, and marked the likewise fallen spirit of the age and court. The artist, however, may turn aside from these to devote his time and admiration to the magnificent picture-gallery, which constitutes, with the royal palace, the emphatic feature of Madrid, and admits no equal in the world.

The *streets* are wide, clean, well paved, and well lighted; spacious

squares have been laid out with trees and ornamented with grass-plots, flowers, and fountains; the new shops in some streets almost rival those of Paris. The houses, with the exception the *grandes*' mansions and some other private ones, are lofty, with gingerbread plaster frontages, painted sometimes in gay colours. They are mostly built on speculation, and are let out for lodgings, and hold several families having the same staircase in common, as in Paris. They are well provided with fireplaces and water, and remarkable for the Flemish cleanliness and peculiar luxe displayed in the stucco entrance-hall and winding staircases. There is great life and movement in the streets; and though the population has a European character in its dress, some picturesque costumes may yet be seen here and there, and the mantilla and cloak have not altogether disappeared before the invading French bonnet. The toilettes at the theatres, and the Paris *turn-outs* and English horses at the Fuente Castellana, exhibit an amount of wealth, taste, and outlay unparalleled in any other city of the same size in Europe.

The *Puerta del Sol* is the most central part of Madrid, and the heart of the city. From it diverge the principal streets, which are the broad and handsome Calle de Alcalá, running parallel with the Carrera de San Geronimo, which leads direct to the picture-gallery. The Calle de Carretas, almost opposite to the steep and old-fashioned Calle de la Montera, from the top of which four streets branch—viz., the Hortaleza and Fuencarral parallel to each other, and at the sides the Caballero de Gracia, which emerges in the Calle de Alcalá, and the Jacometrezo, ending in Calle Ancha de San Bernardo. The Calle Mayor and del Arenal lead to the palace.

longest street is the Calle de Atocha,

which begins at Plaza Mayor, and ends close to the Alicante and Zaragoza railway terminus. The best streets for shops are Carrera de San Geronimo, Carretas La Montera, and Postas. The street where the most numerous *grandes*' and handsome private houses are to be seen is the Calle Ancha de San Bernardo. The Plaza Mayor and Plaza de Oriente are the finest squares, the first generally frequented by the lower classes. The Calle de Toledo is the most Spanish-looking street in the capital; and the adjacent quarters, inhabited by the lower orders—such as El Lavapies, Rastro, Barrio Nuevo, together with the parish of San Andres, San Francisco et Grande, and the old Moreria (district or locality formerly allotted to the Moors)—form the older portion of the city, which overhangs the Manzanares. The new barrios or quarters tend rather towards the suburbs of Chambery, Canal, and gate of Alcalá. The principal villages around Madrid are Carabanchel (divided into higher and lower portions), Chambery, San Isidro, and El Pardo.

The Season at Madrid begins about the middle of October, and ends in March. The Castilians, as a race, are a grave, sedate people; but the Madrileños, though Castellanos also, depart from this rule, and the liveliness, sprightliness, and gaiety of these self-called '*Gatos de Madrid*' are equal to their love for pleasure, fondness of show, *boato*, and their *furia* for theatricals and pageants. It may be truly affirmed that as God worked six days and rested on the seventh, Madrileños rest the six, and on the seventh . . . go to the bull-fight; *a los toros!* Indeed, such is their longing for excitement, that they will go without their *puchero* rather than miss the new drama at Nôvedades, not attend the procession on Good Friday, or fail to enjoy the minutest

details of any other spectacle that may come within their compass. There are twelve to fifteen theatres and circuses, which are usually crowded; and as Spaniards like music and understand it, the Italian and national opera comique (*la zarzuela*) are in great vogue, and the companies first-rate.

*Carnival* is the gayest period in the year, and tourists must not fail to resort then to the Prado on the three glorious days of public merriment, when half the population turns out *de mascarada*, to 'intrigue' and 'chaff' the other half, all in the pleasantest and most good-humoured way; for it is a characteristic of this people, that in all popular outbursts, at fêtes, bull-fights, races, or elsewhere, riots, drunken men, black eyes, blacklegs, and blackguards, are seldom to be seen, and all and each observe a dignified deportment, and pay great respect to authority. To those that are acquainted with London, Vienna, or Paris fast life, there will be here little to amuse, and Madrid must prove a 'slow' place. The promenade to the Prado, and drive to the Obelisco Castellana; the opera in the evening, or a visit to the theatres, and now and then a ball at court, a *soirée dansante* at a foreign minister's, or one or two *bals costumés*—such are the events in a Madrid man's life. Add to the list the usual daily round of *tertulias*, and now and then a canter across a denuded, hedgeless country, after, and often before, some hungry, vagabondising hare. The *casino* and *cafés* are the great resort after the theatre. It is well situated, and comfortable, and frequented by good society. There is a good deal of gambling at the *trente-et-quarante* tables; and, although most that play are *caballeros por los cuatro costados*, there may be, now and then, a few exceptions, and we advise our readers to abstain and look on.

The blame of want of hospitality, which is so freely lavished on Spaniards, is not, on the whole, a just one. The Spaniard is a man of his home; he is fond of an intimate circle of friends, in whose society he can live without *gêne*, think aloud, say what he pleases, and dress as he likes. Intimate friends are engaged once for all to dine with each other on a particular day, every week; and the dinners, usually cooked by French artistes, are first-rate. Strangers invading this intimate *coterie*, or *tertulia*, and expecting the white choker round one's neck, and round one's thoughts—strangers, *el estrangero*, those natural foes to all Eastern nations, who would criticise the faulty French spoken for their sake, and laugh at the habits of the people—these are not invited as often as they might expect. Were they to show greater tact, and more courtesy towards little *faiblesses*, they would derive both pleasure and advantage, and share the easy, courteous, open-hearted society of well-bred Spaniards, who will always give place, and be the first to know and state the truth about themselves and their country. As to the rest, society, in manners, dress, etc., is here what it is in London or Paris; and we must lay aside antiquated notions and romantic impressions, which may have been acquired from recollections of *Il Barbieri di Siviglia* in London.

There is little or no art in Madrid. An exhibition, more of pretty *toilettes* than of pictures, takes place once a-year at the 'Trinidad'; but with this exception, the few artists that are meet with no protection or encouragement of any sort, and the picture-gallery is generally deserted. Literature is still at a low ebb. Spaniards, engaged until now in serious political dissensions and civil war, which were constantly menacing their property and lives, have not had leisure to attend to intellectual

pursuits; though honourable mention, by way of exception to such a sweeping rule, must be made of such circles as El Ateneo Científico y Literario, and the *entourage* of the professors of the various Academies, La Institución de la Enseñanza libre, etc. On the advent of summer, all who can afford it leave Madrid, which is then converted into a furnace, and pass *los calores* either at the Escorial and La Granja, or, farther off, at San Sebastian or Valencia. Then blinds or awnings are stretched over every window and *mirador*. During the day, between noon and 6 P.M., no human being is to be seen in the streets, except, perhaps, as the proverb has it, 'un perro ó un francés.' People in that season dine at five, and afterwards take a *siesta*. From 9 to 12 at night the Prado becomes crowded. The gas-lamps are lighted; large iron arm-chairs lie scattered in circles for *tertulias al aire*, and people, for the first time in the day, are able to open their mouths without too excruciating an effort. A line of open carriages, dragged lazily along by horses with drooping ears, and still at their siesta, winds at a foot's pace along the still-heated iron railings, leaning over which are beardless Don Juans and sentimental Trovadores, in light alpacas, who listlessly watch las niñas as they pass, and now cast a glance of recognition, or smile in token of respectful admiration. The Madrid rising generation are called 'pollos,' as being all unfledged pullets; many of them are a 'mauvaise imitation du mauvais genre français,' but most are inoffensive bipeds, and more amusing than mischievous.

**Royal Palace.**—It is seen with permission (*papeleta*) from the mayor-domo or from the Intendente de la Casa Real; apply with card and passport; it can be inspected only when the apartments are unoccupied, and then

on every day except holidays. The entrance to the chapel is free. To visit the stables, apply to the master of the horse, Caballerizo Mayor. [The times of admission are very uncertain and arbitrary.] The Library consists of about 100,000 books and MSS. It may be readily visited through an introduction to the librarian, and permission to study in it obtained. The Palace is built on the site of the Alcazares that stood in the 10th and 11th centuries, the last of which was destroyed by an earthquake; and of a former palace built by Henry IV., enlarged by Charles V. in 1557, embellished by Philip II. and completed by Philip III., who added a façade, which was a masterpiece of architecture, and the joint work of the great masters, the Toledos, Herreras, Moras, Luis, and Gaspar de Vega, etc. The reception-hall, 170 ft. long, the wonderful picture-gallery (which, among other gems, contained the Torre Horada of Titian)—the Guarda Joyas, or Regalia, among which was a diamond of an enormous size worth 200,000 ducats; a pearl as big as a nut, called La Huerfana (the Orphan), from its being unique, worth 30,000 ducats, a considerable sum for that time; and a wonderful fleur-de-lis in gold—all these and many other marvels, which existed at the beginning of the reign of Philip IV., were unfortunately destroyed in a fire which took place on Christmas night 1734, and consumed the whole building. Full details of these may be found in Davila's 'Teatro de las Grandezas de Madrid.' Philip V., that pale counterfeit of Louis XIV., resolved on building a new palace that would eclipse Versailles. He sent to the court of Turin for the celebrated architect, the Abbate Jubarra, who designed a palace which was to be situated on the heights of San Bernardino, and such as had never been seen to that day. It was to be a square edifice, of the

Composite order, to have four façades, each 1700 ft. long, thirty-four entrances, 2000 pillars, twenty-three courts, gardens, a theatre, churches, and public offices—in fact, a town of palaces, rather than one alone; an idea of which may be gathered from a small model now in the Galeria Topografica. But kings, often great builders, are seldom good architects, and Philip crippled the genius of Jubarra, changed both his plan and situation, preferring the present site to that which he had suggested, and which was superior in every respect. But before he had begun the works, the Abbate died, and designated for his successor (for genius is also royalty), his countryman Giovambattista Sachetti, a native of Turin. This architect, more a courtier than an independent artist, altered his predecessor's plans, moulding them to the king's fancy, and employed his ingenuity in turning to good account the declivity and unevenness of the ground, thus gaining in depth and height what was lost in extent and breadth.

The first stone was laid April 7th, 1737. It was first inhabited by Charles III. (1764), who added the two salient pavilions at the angles, and two wings, at each side of the principal façade, which have remained unfinished. The cost amounted then to £800,000, without the foundations. The building forms a square 471 ft., and 100 high; it belongs to the Tuscan style; the base is of granite, and the upper portion of the beautiful white stone of Colmenar, which resembles marble. It is composed of three storeys; the lower one is plain, severe, and massive; that above is made lighter by means of columns and semi-attached pillars, of Doric and Ionic style, dividing a row of balconies, high and narrow, and crowned by a triangular frontispiece alternately with a circular one; the third, and upper

storey, consists of small, square, paltry windows. A wide cornice runs round the top, and over it is a stone balustrade, on the pedestal of which stand rococo vases which were substituted for the former series of statues of kings and queens, now decorating the Plaza del Oriente, and removed on account of their great weight. The roof is of slates, and crowded with *bohordillas*, (attics or garrets) where live a dense population of pensioned invalid flunkies, and swarms of well-doing pigeons.

The principal façade is to the south, and is pierced by five ingresses; that to the E., on Plaza de Oriente, is called 'del Principe'; it is always used by the royal family, except indeed the reigning monarch. The late King, Alfonso XII., however, could be seen leaving the palace by the Plaza de Oriente for his afternoon drive. He lived in the right aisle. The principal royal apartments overhang the Campo del Moro, with a fine view of the Pardo and the Guadarrama range. The walls on the S. and eastern side rise 100 ft., but from the uneven ground those towards the river are more than twice that height. The northern entrance is considered the most effective, and so think also the unfortunate sentries, many of whom are frozen to death during the winter months, especially those on guard at the Punta del Diamante.

In the centre is a 'Patio,' 140 ft. square and surrounded by an open portico composed of thirty-six arches, and as many above which form a gallery with glass windows: in this court are four large statues of the four Roman Emperors—who were natives of Spain viz., Trajan, Adrian, Honorius, and Theodosius—all indifferent; indeed the patio is so, and moreover cold and denuded.

The grand staircase is magnificent, of white and black marble, and rises op-

posite to an indifferent statue of Charles III. The marble lions are finely executed. On Napoleon's entering this palace for the first time in 1808, he is said to have exclaimed, while eagerly placing his hand on one of them, 'Je la tiens enfin cette Espagne si désirée' ('Teneo te, Africa,' said Cæsar); and turning round to his brother Joseph, he added, 'Mon frère, vous serez mieux logé que moi,' and he stood some time pensive, gazing on a portrait of Philip II. He never lived in this palace, but at Chamartin, a small villa of the Duque del Infantado, half-an-hour from Madrid. The fresco ceiling was painted by the academical Conrado Giachinto, and represents the Triumph of Religion and of the Church, to whom Spain is offering her trophies and the fruits of the soil.

The first floor contains thirty salons magnificently furnished, and with fresco ceilings by Bayeu Maella, and Gonzalez Velazquez; everything here is on the usual princely scale of Spanish palaces. Observe the countless clocks, a mania with Ferdinand VII. and his father, who never knew the right time, and were, like them, either too slow or too fast; this defect has been transmitted to the family, and foreign ambassadors at this court attribute the want of punctuality shown by its members to this multiplicity of time-pieces. Charles V. was also a great collector, and on not succeeding to make two go alike, observed how foolish it was to pretend to make men's heads think the same. There are few good pictures remaining of the former numerous collection, most of which were removed to the museo in the reign of Ferdinand VII. The principal salon is the 'hall of ambassadors,' or 'Sala del Trono.' The ceiling by Tiepolo represents the 'Majesty of Spain;' observe the costumes personifying the different provinces.

*Chapel Royal* of the pseudo-classical style, with Corinthian marble pillars and frescoes by Conrado; the tribunes opposite to the altar are occupied only by the royal family. The church, consisting of one nave only, is gaudy. *N.B.*—Tourists should not fail to be present at the *Lavatorio*, or washing the feet of the poor, which is performed by the King on Holy Thursday. To see this ceremony a card is necessary. The *regalia* are on the whole worthy of a sovereign whose ancestors ruled for so long the destinies of the New World; but they are seldom shown. The palace garden, situated in a hollow between the western façade and the Manzanares, is indifferently laid out; examine nevertheless an admirably executed white marble fountain, opposite to the conservatory, which has been placed in the underground portion of the palace.

*The Garden* and adjacent walks occupy the site of a former park often mentioned in the comedies of Calderon and Lope de Vega. The palace must be viewed from the road, the Casa de Campo, or from the mountain del Principe Pio. Its aspect from these points is the best. Examined in an exclusively architectural view, this palace marks an important date in the history of Spanish art, as being the type of the second Revival of Greco-Roman style. It is too low, heavy, monotonous, deficient in purity and correctness, and breathes not the classical spirit of Herrera. The interruption of horizontal lines by salient aggregates, the ill-judged combination of these same lines, the incongruous ornamentation of outlines and mouldings—these and other defects are very evident, and betray ignorance of the adaptation of classical details, and even of the fundamental principles of the models of antiquity, in simplicity of lines, rectitude of pro-



files, distinguished by a horizontal tendency. On the other side we must admit its general elegance, sumptuousness, vast proportions, and admirable effect.

*Stables and Coach-houses of the Palace.*—These were begun by Charles III., *nihil damnatio quam in ædificando*, and finished by Ferdinand VII. They are situated on the north of the palace, occupying a most extensive area, and, from the uneven ground upon which they are built, the horses and carriages which enter by the eastern ingress are lodged on the fourth floor, looking towards the north. Visit first the stables, *Cuadras*, which contain upwards of two hundred horses and mules. Observe the long-maned, cream-coloured Aranjuez carriage breed. A horse couleur de rose is not a rare thing in this happy land of anomalies; and several may be seen here. Admire the splendid fiery Cordobese barbs, the finest in Madrid, with those of the Duke of Abrantes and Count de Balazotes. Visit the Prince of Asturias' stables, composed of ponies of the Shetland and Galician breeds; the Andalusian jaquitas, and a couple of miniature mules worth any sum. The taller members of the long-eared tribe are all first-rate, and most admired by connoisseurs of that neutral gender of quadrupeds, many of which have cost 5000, 8000, and 11,000r.

*Coach-houses (Las Cocheras).*—They contain 124 vehicles of all sizes, dates, and uses; from the cumbrous old coach, to the spider-like Victoria and baby pony-chaise; from the triumphal car, the triumph indeed of bad taste, down to the hearse, all gold and glitter, and fitted up to throw royal dust to the gaping multitude. The *carrozas*, or state coaches, are superb; decorated with paintings, gilt-bronze figures, etc.; that inlaid with ebony, and the masterpiece of Duran, which cost £15,000,

without the hammer-cloth, which, with others, is judiciously kept apart. Observe another all mahogany, platina, etc., which cost £9000. From an early period royalty in Spain drove always in preference to riding, which was customary in other countries. The Spaniard loves the carriage, and there were thousands in Spain, before there were any roads for them to go upon; but sudden transitions from extremes are frequent here, where railways have been substituted for roads, gas for darkness, Voltaire and Democracy for the Inquisition. Many of the older coaches have been presents from sovereigns, and among them are two very modest ones, which were sent by Queen Victoria. The more modern have been made in Paris. State pageants in Spain outstrip in magnificence and display any in France, Russia, or Austria; even when the queen travels, the whole nation may be said to compose her suite, such are the crowds of officials and servants, the strings of carriages and fourgons; the movement of troops lining the way and escorting the *comitiva*. Do not omit the dark cumbrous carriage used by Crazy Jane, when she carried about with her the body of her husband, Philip le Bel. It is the earliest on record in Spain, 1546, so it is said, but the coach dates beginning of 17th century from its style.

*Saddlery*, 'guarnés' (harness, *guarnecer*, to trim). Observe the richly-embroidered hammer-cloths: state caparazones for the horses, many of which were embroidered in the time of Charles V.; the showy state liveries, velvet embroidered saddles, those worn by the principal *grandees'* champions on state bull-fights (*caballeros en plaza*), etc. etc.; the raised back and front, the very concave shape, stirrups, etc., are all very Moorish and such as are now used by Picadores, Alguaziles,

etc. Saddle is called *silla*, applied also to chair, sedile, from which the English saddle, German *sattel*, French *selle*, are all derived. The old Spaniard was a good rider, and learnt much from the hippic Arab. The *escuela castellana* *picador* (riding-master) teaches the rising generation to ride stiffly, the toes on the edge of the stirrups, the leg straight, the left hand gracefully resting on the hip, all principles which look better in Velazquez and Titian's equestrian portraits than they would before a four-bar gate in Lincolnshire or a six-foot wall in Ireland. The riding-school (*picadero*, from the pricking with the pointed end of the stirrup, *estribo*, which served as spurs) is large and well built up. Besides the royal family, grooms and post-boys of the Casa Real are taught riding *à la Inglesa*, and turn out very fair *ginetes*.

The ARMOURY (*Museo de la Real Armería*) is open daily from about 10 A.M. until noon. Some little difficulty may be experienced in gaining admittance, as the necessary formalities are somewhat arbitrary. A persevering foreigner with a passport will usually be allowed to enter freely; but it is better to obtain a pass (free) at the office of the *Intendencia*, close by the Armoury. This can be done by the hotel *commis-sionnaire*. The edifice, built by Gaspar de la Vega, in the reign of Philip II., is most indifferent. The Armoury was established here in 1565, when the splendid collection of arms formed by Charles V. was removed hither from Valladolid. Many important later additions from Spanish and foreign sovereigns, purchases, etc., augmented the collection. Much was plundered by the French during their occupation of Madrid, and great confusion caused, which was slowly remedied. The now rare catalogue published 1793, drawn

after the 'Inventario General Histórico' of the same year, throws little light on dubious origins of swords, etc. A new arrangement was made in 1848, and a complete catalogue was drawn up in 1861 by Señor Romero after Sensi's work of 1838. In July 1884 a fire caused irremediable injury, consuming most of the old banners, trappings, and other stuffs. Fortunately the more valuable objects were saved; and the collection is still probably the finest in the world. A fresh rearrangement has lately been made (1888), but even now the whole is in a transition state. The following list gives the principal objects of interest, but it must be taken rather as a companion than as a guide. No hand catalogue is available:—

A Moorish sword, called Boabdil's; doubtful, and with an illegible inscription. Two ascribed to that Granadine king are mentioned in the catalogue of 1793.

The *Misrak* used by Ali-Bashàh, Admiral of the Turkish fleet at Lepanto.

A montante, sent by Clement VIII. to Philip II., in 1593.

Another one, sent to Juan II. of Castile by Pope Eugenius IV., in 1446. An elegant pommel.

That belonging to Garcia de Paredes. Of the Valencian school.

The helmet of D. Jayme el Conquistador. Of paper-board, with a winged dragon, the Limousin *Dracpennat*.

Sword which belonged to D. Jayme el Conquistador. Brought from Majorca, 1831. (See also sword of Pelayo's.)

A large and very ancient sword. Belonged to Gonzalo de Córdoba.

Sword, belonged to King Fernando el Santo; with figures of St. Barbara and St. Christopher, and the words 'Jesus, Maria.'

Sword, described as Pelayo's, but doubtful.

Two shields, presents of the Duke of Savoy to Philip III., in 1603.

An excellent specimen of Toledan blades, the work of Cantero, 1564.

A Toledan blade of Ferdinand V. el Catolico.

A sword described as having belonged to Bernardo del Carpio.

Sword of the 'Gran Capitan,' a magnificent Toledan blade, said to have been a gift of the Catholic kings to Gonzalo de Córdoba, and now used as the sword of state, upon which the oath of allegiance to the Princes of Asturias is solemnly taken. On one side of the gilt pommel is represented a battle, with a legend, allusive to the hero's victory over the French at Cannes; and on the other an inscription, calling him a third dictator, stating that 'Facta Italix pace, Janum clavsit,' etc.

A Valencian sword of Isabel the Catholic, with the warlike inscription, 'Nunca veo paz conmigo,' and 'Deseo siempre Gera.'

A German sword by Solingen, taken at battle of Norlingen.

A double-handed sword of Charles V., made at Zaragoza.

Sword of Philip II., the work of the Portuguese Menchaca.

A fine blade of Juan Martinez, of Toledo.

A gem of the palmy days of the Revival, and a masterpiece of Sebastian Fernandez, of Toledo. Observe everything here; the busts, the medallion, with a basso-relievo representing the Judgment of Paris, and others; the genii, satyrs, etc. Its length, about 4 ft.; its weight, 2 lb. 13 oz.

*La Colada*, ascribed to the Cid, and formerly to Hernan Cortes.

A sword belonging to Don Juan of Austria, made at Zaragoza.

'Montante' of Ferdinand V. el Católico, with the motto, 'Tanto Monta;' from Zaragoza, and of the sort called 'Al mendedrada.'

An admirable copy of the sword of Francis I., which this king gave up when taken prisoner at the battle of Pavia, and which is now in Paris Musée d'Artillerie (83a). This copy is the work of Sr. Zuloaga.

Sword of Francisco Pizarro, the conqueror of Peru.

A magnificent sword, the one usually worn by Philip II. The blade is German; on one side is the inscription, 'Pro Fide et Patria, pro Christo et Patria. Inter Arma silent Leges. Soli Deo Gloria;' and on the other, 'Pugna pro Patria, pro Aris et Focis; nec Temere, nec Timide; Fide sed cui vide.'

A sword of Charles V., brought from the monastery of Yuste, after the emperor's death; the work of Juan de Toledo.

Sword of Hernan Cortes, with the well-known mark of the 'Perrillo.'

Another with the same mark, and which belonged to the celebrated poet, Garcilaso de la Vega; but another sword of his (1916) is more interesting, as it states that by its means the poet slew a Moor on the field of battle. He killed a Moor who had railed at the Virgin.

Sword of Suero de Quiñones, the hero of the Paso Honroso, near Leon.

**Armours, Saddles, etc.**—Half-suit, belonged to Juan de Padilla, head of the Comuneros. From Charles V.'s collection.

Effigy of King Ferdinand el Santo, carved by Piquer, after the original portrait of the king. The crown, admirably executed by Sr. Zuloaga, the most skilful of Spanish armers. It is borne processionally to Royal Chapel on the anniversary of the capture of Seville, May 29, 1248.

There are also several revolvers of 17th century.

A magnificent pair of stirrups of Charles III. Roman equestrian armour of Charles V.

The war saddle of James I. of Aragon, el Conquistador.

War saddle ascribed to the Cid.

Armour of Charles V., brought from Yuste.

A magnificent Florentine armour of the Great Duke of Alba.

Milanese armour of Antonio de Leyva.

Equestrian armour of Hernan Cortes.

A very fine armour, which belonged to Boabdil, the ill-fated Bey Chico de Granada. It proceeds from Charles V.'s collection.

The authentic armour worn by Christopher Columbus; it weighs 41 lb.

Complete armour of Charles V., in which he was portrayed by Titian (picture-gallery).

Complete armour of Philip II., in which he was portrayed by Titian (picture-gallery, 769).

A Chinese armour, a present of the Emperor of China to Philip II.

Bronze armour used in Spain towards end of 15th century. They are a modification of the Lombards, serpentines, of earlier times.

Complete armour of the ill-fated Don Carlos, son of Philip II.

A portable arm-chair used by Charles V. in campaign.

Equestrian armour of Charles V., in which that emperor entered the city of Tunis; it weighs 7 arrobas, 14 lb. The sword is a fine Toledan blade, made by Juan Martinez el Viejo.

A Borgofiota helmet of Charles V. Observe the admirably-executed reliefs of warriors and centaurs, and gold and silver damascened.

Litter used by Charles V. in campaign, and when gout prevented him riding.

Helmet of Philip II., remarkable for the finely-executed Revival reliefs of the Italian school.

Equestrian armour of Prince Philibert of Savoy.

An English banner taken at the siege of Carthage (Indies), with the motto 'nec aspera terrent.'

Armour of Charles V., and the finest here of Italian workmanship (1539); brought from Yuste.

A helmet and shield which belonged to Francis I., and were found with his other effects at the battle of Pavia; but they were not those worn by him on the day of the battle.

Very interesting saddles, with pictures on the bows ascribed to Perin del Vaga, a pupil of Raphael and others.

*N.B.*—Observe the fine specimens of firearms in armarios F. and G., and of armario E., the beautiful shield (1379) with reliefs representing scenes from the 1st chapter of Petrarca's 'Trionfo d'Amore.' The magnificent shield (557) cuadro 15, a masterpiece of the Milanese Nejrol. The firearms of the Madrid *arcabuceros* are worth notice.

A barrel of an escopeta, the work of Cristobal Trisleva, and which was loaded by the breech—presented by Sr. Zuloaga.

A sort of sceptre found in the ruins of Orfah Mesopotamia. We must also draw the attention of visitors to the Visigoth votive crown.

The iron inkstand used by Charles V., and brought from the Escorial, and admirably engraved *à l'eau forte*.

Gold votive crown, with precious stones and a cross suspended within the crown; weighs 46 onzas and 5 adarmes. The inscription:—'Svinthilanos Rex offerret.' (Svinthilic reigned 621 to 631, and was the 23d Visigoth monarch.)

Gold votive crown offered by Abbot Theodosius; sapphires, etc.; fine.

Gold Cross offered by Bishop Lucetius.

The rest are fragments of crowns, an emerald on which is engraven the Annunciation of the Virgin; six large sapphires, etc. These crowns were worn, and then, with some additions, constituted a solemn pious offering to some church on a particular event, and the chains, etc., were added probably to suspend them before the altar. The workmanship resembles certain ornaments of the Merovingian period, and evinces beauty in general

design and richness, being of great value as relics of the Visigoth age. These proceed from a field near the small village of La Fuente de Guarrazar, near Toledo; and before these, some other and larger insignia of the same age had been dug up by chance and sold to the French Government for 100,000 fr., and we saw them not long ago at the Hotel Cluny. The Spanish Government claimed them back on the ground of their being national regalia and heirlooms of the state, but they have not been given back. A severe decree ruling treasure-trove in Spain was the consequence. For further details see a paper written by Mr. Albert Way in the 'Archæological Journal,' and a notice by M. du Sommerard in the 'Monde Illustré,' 1860; see also Mr. F. de Lasteyrie's exhaustive 'Description du Trésor de Guarrazar,' etc.; Paris, 1860. Gold crowns were always worn by the Visigoth kings. We read in Conde that Moussa ordered about 400 families of the blood royal to accompany him to Syria as hostages, and they bore round their heads diadems of gold, and girdles of the same. Also, in Conde, book i. chap. 12, when Tarik was lodged in the Alcazar of the Visigoth kings at Toledo, it is mentioned that 'in a secluded room of the royal palace he found twenty-five gold crowns inlaid with hyacinths and other precious stones, for it was the custom that, after the death of a king, his crown should be laid aside here, after engraving upon it his name, age, and the time that his reign had lasted.'

Much useful information can be obtained from Riaño's 'Industrial Arts in Spain' (Chapman and Hall, 1879), where lists of armourers' names are given.

*The Artillery Museum.*—Near the Retiro; admittance with passports from September 2 to July 24; very well classified, will interest few but military tourists.

*Topographical Museum.*—At the Caason (Retiro), seen with passports; contains few objects of interest beyond the models and relief plans of the Royal Palace, as designed by Jubarra, and others of Valladolid, Escorial, Aranjuez, etc.

*Naval Museum.*—Plaza de los Ministerios, 7; seen on Tuesdays and Fridays, except when it rains, from 10 till 3 p.m., with permission of Señor Director; a good idea can be gathered from the models of former ship-building in Spain. Observe the caravals of Columbus's time, and some interesting relics of celebrated navigators and seamen.

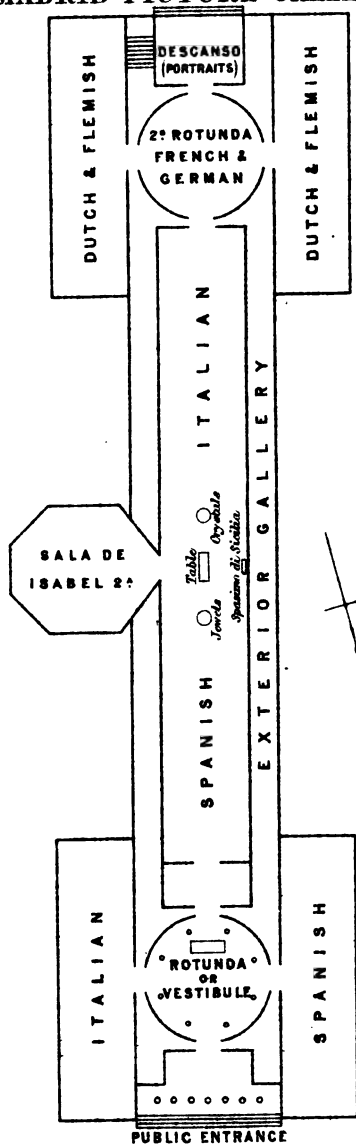
*Museo of Natural History.*—Calle Alcalá, No. 11, second floor, with passport daily, except on holidays, from 10 to 2 p.m. The building was formerly used as a custom-house, and was built by Sabatini for Charles III., 1769. It is massive, large, and with a noble façade; the finance department is on the first floor. The zoological collection is incomplete; observe, nevertheless, a unique fossil animal, the *megatherium*, found in 1789 near the river Lujan, 13 leagues from Buenos Ayres; it is the largest of its kind, and very well preserved; there is another one, smaller, found more recently near Madrid. Though rather out of place here, there are also two large bulls, heroes of the arena, and called Señorito and Caramelo. In one of the rooms is the skeleton of a very gallant French drummer, at whose feet, in lieu of other trophies, is placed a bottle which contains the mercury that issued from his bones, a striking commentary *de bello Gallico*. The mineralogical department is exceedingly rich, and deserves from connoisseurs a very close examination. The Spanish marbles and metals, etc., exhibited here testify sufficiently that the riches of Spain, concealed and buried underground, would pay tenfold for all that lies on its surface. The great object of attraction is, however, a large loadstone (*piedra imán*) weighing six pounds and supporting sixty. The rooms contain-

ing South American, Indian, and Chinese curiosities, are also worth a visit.

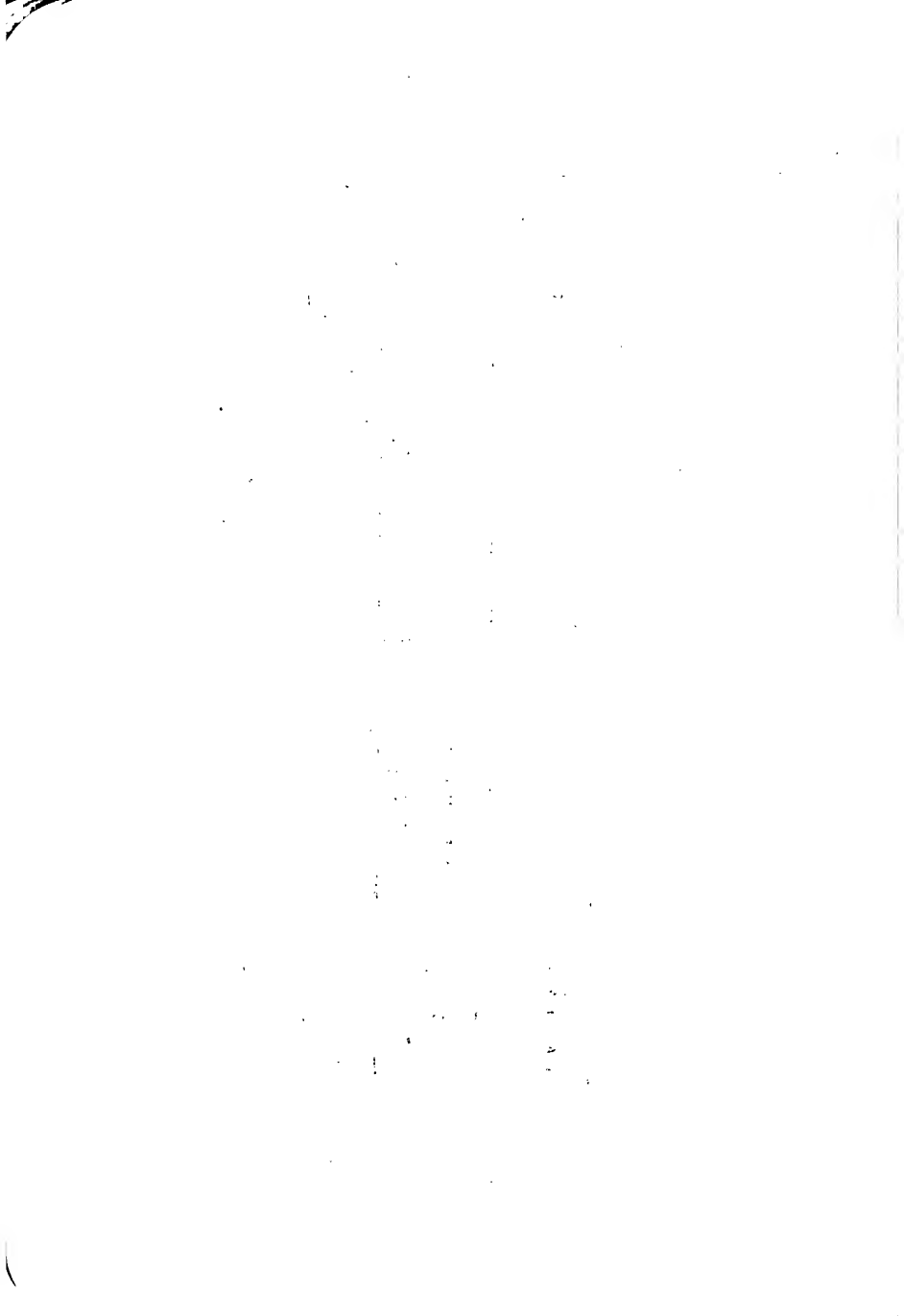
*Royal Picture-Gallery (Real Museo de Pinturas).*—It is situated on the Prado; open during summer from 9 a.m. to 4 p.m.; during winter, 10 a.m. to 3 p.m. Mondays, open from 1 p.m. Admission free on Sundays, from 10 to 3 in winter, 8 to 1 in summer; upon ordinary days a fee of 50 centimes for the benefit of the Poor Asylum at Prado. *N.B.*—It is closed on rainy days. The porter is very civil, and speaks French. To make copies, apply to Sr. Director (Sr. D. Federico Madrazo), Calle de la Greda No. 22, or to the Secretary, Sr. San Gil de Villanueva. State the name of picture, its number, etc. Copies of the same size as the originals are allowed. Pictures cannot be taken down or removed. There are several good copyists, and the charges are moderate. The director is an able painter, one of the best now in Spain. He is, besides, a most gentlemanly and obliging individual. A catalogue in two vols., with an abridgment in one vol., price 4 pes., by Don Pedro Madrazo, may be purchased at the door. From either of these works a vast amount of useful information will be gained.

The edifice is large, not wanting in majesty and grandeur, but too low for its length. It was the work of Juan de Villanueva, and was built in 1785 for Charles III., who intended it for a Museum of Natural History and an Academy of Sciences. It was completed in the reign of Charles IV., but remained unused save at the time of the French occupation, when it was converted into a barrack. Ferdinand VII., at the request of his queen, Isabel de Braganza, who cultivated painting, caused it to be repaired and fitted up for a picture-gallery, and in Nov. 1819

# MADRID PICTURE GALLERY.



S A L O N D E L P R A D O



three saloons were thrown open to the public, which contained 311 Spanish pictures. In 1830 the Flemish, Dutch, Italian, French, and German schools were completed. The lights are generally good. On the catalogue, the initials C. L., affixed to several pictures, denote those which have been lithographed; and C. N. stand for 'Calcografía Nacional.' Prints by the first process may be purchased at the Museo itself, and belong to a collection begun in 1826 by S. D. José Madrazo; they may be also purchased at Calcografía Nacional (office in Calle de Carretas). There are small photographs of the most celebrated pictures to be had at Laurent's, No. 39 Carrera San Geronimo, who had leave to take them down and place them in the best light for photographing.

This gallery is considered the finest in the world, but it is rather a collection of splendid gems than a complete chronological series of schools. It is wanting in examples of the early Italian, and of the German and French masters, and several of the Valencian and Sevillian schools are scantily, if at all, represented; but it is exceedingly rich in the productions of some great masters, and few galleries can boast of possessing, like this one, 62 Rubens', 53 Teniers, 10 Raphaels, 46 Murillos, 64 Velazquez', 22 Van Dycks, 43 Titians, 34 Tintoretto's, 25 Veroneses, 54 Breughels, 23 Snyders, 19 Poussins, 10 Wouvermans, 55 Giordanos, 58 Riberas, 10 Claudes, etc. The authenticity, especially of the most important, is doubtless, as they proceeded from the palaces of Madrid, Escorial, El Pardo, La Granja, for which most were painted expressly, and the inventories of which designate them with full particulars. They number upwards of 2000, and are the property of the crown. The re-

pairs (*restauraciones*) have been made with care and intelligence, saving a few exceptions, and most of the principal pictures have been spared, especially Velazquez's. According to the new arrangements, the best Spanish and Italian pictures are now placed in the long central saloon, and a few of the most remarkable masterpieces have been collected in a special circular room, called Salon de Isabel II., somewhat like the Salon Carré of the Louvre, the Tribuna of Florence, and that of Bologna. The four lateral halls contain: the two nearest the entrance, that on the right Spanish masters, that on the left, those of Italy; the two farthest consist of Flemish and Dutch pictures. The 2d Rotunda exhibits specimens of French and German masters. In the ground-floor is situated the reduced and unimportant collection of sculpture and antiques, besides some more inferior, but all valuable pictures, a few original drawings by old masters, etc. These, with the Bourbon portraits in the Descanso Sala, are the least important portions of the gallery, but should not be passed by.

In noticing the more remarkable pictures, we follow the order in which the traveller generally visits the gallery—viz. 1. Central Long Room; 2. Sala de Isabel II.; 3. Dutch and Flemish schools; 4. Spanish and Italian schools (lateral halls to entrance). For a concise idea of the chronological order of the Spanish masters, etc., we refer our readers to General Information: *Painting, Painters*, and the list of books of reference to be obtained on the subject. *N.B.*—The numbers and positions of the pictures undergo continual change. The following pages are intended rather as a companion than as an accurate guide to either place or numerical description.



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1. *Rotunda*, or Entrance Hall.—There is little here to attract the visitor's attention. Around are placed indifferent paintings; some good copies and Giordanos, not of the 'first water.' Observe, however, the following:—No. 207. The capture of a fortified city by Ferdinand the Catholic, by Giordano. No. 767. Marquis of Spinola receiving the keys of Breda, by Leonardo, not of much note. No. 787. An allegory by Mayno, of whom Lope de Vega said:—'Juan Bautista Mâyno á quien el arte debe aquella accion que las figuras nueva.' ('Laurel de Apolo.') The Duke of Olivares stands on the side of Philip IV.

*Long Central Room*.—The first half, on entering, contains Spanish, and the second half Italian pictures. The first series are modern, and all the rest early Spanish and Italian. The less that is said about the 'Escuelas contemporaneas,' of which there are specimens here, the better. No. 775. Death of Viriatus, by J. Madrazo; all the others, by the academical Bayen, Maella, Aparicio, etc., belong to the pseudo-classical French style of the First Empire. The studies by Goya for his large picture of the family of Charles IV. are clever. Goya's portrait by Lopez (No. 772) will interest those who admire this truly national and original genius, whose Picador, Dos de Mayo, and Massacre of Frenchmen by Spaniards, deserve attention.

*Ribera (Spagnoletto).*

No. 989. Martyrdom of St. Bartholomew. 'Powerful drawing and colouring.'

990. Holy Trinity. 'Painted like Caravaggio;' 'exhibits great power, but is not a pleasing composition.'

981. The Magdalen.

956, etc. A series of scenes from the Lives of the Apostles.

1011. Profile head of a Sibyl.

987. Release of St. Peter from prison.

*Juan de Juanes.*

No. 749. St. Stephen preaching the Gospel. Very rich colouring; very like Perugino.

750. Same subject. The saint, standing in the synagogue, points to the vision painted above, exclaiming, 'I see the heavens opening, and the Son of Man sitting at the right hand of God the Father!' The infuriated Jews are pouring anathemas upon the saint.

'The treatment and technical execution of these pictures is Italian in its character and very fine.' (Sir Ed. Head.) 'A truly splendid painting for the composition as well as colouring.' (Hoskins.)

755. The Lord's Supper. Considered by some as superior in many respects to the celebrated *Cena* of Da Vinci, but is more like Vasari's. It was repainted in Paris by M. Bonnemaison, and is one of Juanes' masterpieces.

759. Ecce Homo. Agilt background; on wood. A subject often treated by this master; remarkably fine.

751. St. Stephen on his Way to Execution. Another of the series of scenes from the Life and Martyrdom of this saint. (Nos. 749-753.)

'A hard but fine painting. The crowd mocking the saint, admirable for expression, drawing, and colouring. The figure of the saint, resigned and full of religion, is beyond praise; his feet and hands most carefully painted, and his garments equal to the magic draperies of Paul Veronese.' (Hoskins.) 'Studies for such scenes must have been common in Spain; many a Dominican might have sat for the Saul.' (Sir E. Head.) On wood.

753. Burial of St. Stephen. 'Coloured like Sebastiano del Piombo.' The man dressed in black, and standing on the left, is said to be the painter. On wood.

758. Coronation of the Virgin; oval; on wood.

*Morales.*

848. Mater Dolorosa. One of his best here; inferior, according to Viardot, to the Circumcision.

847. Ecce Homo. An excellent example of his style.

*Murillo.*

880. Conception. *Estilo vaporoso*. 'Very exquisite.' Preferred by some to No. 878.

872. St. Anna Teaching the Virgin to read. 'The child wants beauty, but the saint is admirable.' (Hoskins.) 'The draperies are in imitation of Ruelas.' (Ford.)

864. Divino Pastor. A great favourite. An allegory of Christianity seated among the ruins of Paganism. It is a pendant to

865. St. John the Baptist. The two above paintings are charming examples of the 'Niños de Murillo'; both belong to his third or *vaporoso* manner.

854. Holy Family. Commonly called 'del pajarito,' on account of the bird in the child's hand. 'The head of the Virgin is very beautiful; but the expression of the child is purely human.' (S. E. Head.)

'On ne peut voir une scène familière mieux conçue . . . plus de grâce dans les attitudes; plus d'énergie dans la touche.' (Viardot.) A homely scene copied from an Andalusian cottage. Belongs to the first *frío* style, and has been repainted at Paris, especially the face of the Virgin and the dog.

878. Conception. It is difficult to say whether this painting is superior or not to that of the same subject, which was purchased at the sale of Marshal Soult's Gallery, now in the Louvre. Comte de Ris (Musée Royal de Madrid) prefers the latter, as possessing more harmony of composition, more ideality, etc. It is a great favour-

its with the public, and constantly copied.

'Innocence itself, and beautifully painted; how rich and juicy the flesh, how full of pulp and throbbing life!' (Ford.) 'There is more of the ideal in this painting than is usually found in the works of Murillo. The style is more elevated.' (Hoskins.) It is less repainted than that at Paris.

867. Annunciation.

'Jamais, si je ne l'eusse vue, je n'aurais imaginé qu'avec les teintes d'une palette on pût imiter à ce point l'éclat d'une lueur miraculeuse, et faire jaillir de la toile des rayons de lumière. C'est le triomphe du coloriste.' (Viar-dot.) The Virgin's cheek is said to be repainted. Belongs to the *vaporoso* style.

868. Vision of St. Bernard. The figures are of a high character.

'This again shows how closely Murillo observed Roelas. The draperies of the saint have been repainted; but his head is fine, and the sentiments of gratitude and veneration are admirably expressed. The concealing the feet of the Virgin gives her figure too much height.' (Ford.)

869. Vision of San Ildefonso. The Virgin is giving the *casulla* (chasuble) to the saint, who was Archbishop of Toledo, and a zealous advocate of the dogma of the Immaculate Conception. The woman on the right holding a candle is probably the portrait of the 'divota de la Virgen' who ordered this painting.

886. The child Christ sleeping upon the cross.

855. Rebecca at the Well. Belongs to the second or *calido* style; somewhat hard; bears traces of the influence of Ribera's manner.

'Les quatre femmes placées auprès de la fontaine à droite, et vues en pleine lumière, ont une étonnante vigueur.' (Count de Ris.)

887. Head of St. John the Baptist.

888. Head of St. Paul.

*Sanchez Coello.*

1032. A Portrait. Supposed to be that of the crazy son of Philip II., Don Carlos, the hero of Schiller's admirable drama.

There is no expression of idiocy or deficient intellect, as S. E. Head justly remarks, but rather of a serious meditative mind, somewhat morose, and not unlike the habitual character of Philip II.'s countenance.

1033. Portrait of the Infanta Clara Eugenia, daughter of Philip II., and wife of the Archduke Albert. Observe the details of the dress, jewels, and general colouring. She was the favourite child of Philip.

1035. A Portrait. Supposed to be that of a daughter of Philip II.

1036. A Portrait. Probably of a sister of Philip II.

*Mazo.*

788. A View of Zaragoza. The figures are painted by Velazquez, who was his father-in-law.

*Tobar.*

1044. Portrait of Murillo. Of very great interest therefore. Tobar was his best pupil, and his paintings have often been mistaken for those of his master.

*Zurbaran.*

1133. The Infant Deity asleep. Very fine.

*Velazquez.*

1067. Equestrian portrait of Isabelle de Bourbon, first wife of Philip IV. This picture has been repainted in many parts by Velazquez. The dress, though pleasing at first sight, loses of its value on closer examination. It was evidently not painted by him. The queen's fine old white horse is his, and in the bridle one can even see the parts which he was obliged to alter while painting the horse; they are quite different from the upper part of the same, where the design of the embroidery is done in a much more elaborate and stiff manner than that of the dress. The landscape is good and by the great master. The queen's horse is white,

and old, and ambles at a lady's pace ; the cold colour of the steed forms a fine contrast to the pleasing-looking queen's rich brown dress, brocaded with gold, and painted with the skill of Paul Veronese.

1068. Prince Don Baltasar Carlos riding a chestnut 'jaca.' 'The child actually gallops out of the frame, and is the anticipation of Edwin Landseer and his young Highland chieftains on their wild ponies.' (Ford.) 'There is a wonderful spirit and life about this portrait. The landscape is rather too blue and green.' (Hoskins.)

1100. *Æsop*. Finely painted.

1101. An Old Man, called Menipo.

1060. The surrender of Breda (June 2, 1625) by the governor of that city, Justin of Nassau, to Spinola, whose announcement of that event was confined to the words, 'Breda Tomado.' This masterpiece is commonly known as 'el cuadro de las lanzas,' from the number of the lances borne by the guards. The figure and expression of the figures is as wonderful as the technical execution. There is the genuine courtesy of a high-bred soldier in the demeanour of the conqueror towards his fallen foe, and the whole composition is admirable.' (Sir E. Head.) 'Quelle harmonie ! quelle vigueur dans les premiers plans ! quelle dégradation dans le paysage !' (De Ris.) 'Perhaps the finest picture of Velazquez ; never were knights, soldiers, or national character better painted, or the heavy Fleming, the intellectual Italian, and the proud Spaniard more nicely marked, even to their boots and breeches ; the lances of the guards actually vibrate. Observe the contrast of the light blue delicate page with the dark iron-clad General Spinola.' (Ford.) Velazquez painted his own beautiful, manly head in the corner, with a plumed hat. In the background Breda appears in the

distance. Compare this with the same subject by Leonardo, No. 767. There is the difference between genius and talent.

1059. (In Sala Isabel 2a) Vulcan's forge. Apollo, an intimate friend of Vulcan, good-naturedly hastens to inform him of his wife's (Venus) repeated flirtations with Mars. Observe the expression of surprise and disgust on the god's countenance, and that of the blacksmiths, who suddenly stop their work, etc. The beauty of human form makes up for the want of divinity in the two gods.

1062. *Las Meninas*, literally the female minions or favourite attendants : the old Norman *meynal*, from meignee, family.

'And oft times him to solace  
Sir Mirthe commeth into this place,  
And eke with him commeth his *meine*.'

CHAUCER, *R. of the Rose*.

The scene represented in the picture takes place in the artist's studio, while he is painting Philip IV. and his queen, who are supposed to stand where the spectator should be, so as to be reflected in the glass ; otherwise the painter would only see the backs of his models, an error often committed (as by Goya, in 'The Family of Charles IV.),' but which Velazquez was and could not be guilty of. The name this picture is generally known by has been given to it on account of the important part which was assigned by the artist in it to the group formed by the 'mening,' who are endeavouring to amuse the Infanta Margarita, daughter of Philip IV., who is standing in the foreground, and in the centre

'The tone of colouring is sober and cool, perhaps too much so. (Sir E. Head.) 'A surprising piece of handling ; still he would gain, and indeed does gain, when he glazes his pictures.' (Wilkie.) When it was finished Velazquez showed it to his royal patron, and inquired if there was nothing wanting ? 'One thing only,' answered Philip, and taking the

palette from his hands, he painted on the breast of the painter represented on the picture the Cross of the Order of Santiago, the most distinguished in Spain. On Giordano's arrival at the Court, Charles II. showed him this painting: 'Señor,' exclaimed the artist rapturously, 'it is the gospel of art' (*la teología de la pintura*.)

1095. A dwarf seated with a large book.

1098. Portrait known as 'El niño de Vallecas.'

1099. El Bobo de Coria. The booby type rendered to perfection, truly *Boûbapós*, as heavy as an ox.

1097. A Dwarf. 'Velazquez is Teniers on a large scale.' (Wilkie.)

1066. Philip IV. on Horseback. A magnificent portrait. It served as a model for the bronze statue, carved by Montañez and cast by Pietro Tacca; now in Plaza de Orienta. 'The horse is alive, and knows its rider; how everything tells upon the cool blue and green in the background!' (Ford.)

'Look on that equestrian portrait of his (Velazquez) royal friend, Philip IV.; he has placed him amid a denuded landscape, limited by a boundless horizon, lighted up on all sides by the sun of Spain, without a shadow, without any *chiaroscuro*, or *repoussoir*, of any sort . . . and yet, behold the life about it all!' (Viardot.)

1069. Portrait of the Conde Duque de Olivares. 'Nothing can be finer than the effects produced by the chary use of gaudy colour in this picture, but no man was more sparing of colour; he husbanded his whites and even yellows, which tell up like gold on his undertoned backgrounds, which always represented nature with the intervention of air.' (Ford.)

The seat is awkwardly forward, and the horse *seems* too large to those not acquainted with the old Spanish breed. Olivares was Prime Minister and favourite *privado* of Philip IV. We have seen another portrait of Olivares at Dresden (Picture Gallery, No. 109), holding a paper, and superior to this one in some respects, also by Velazquez. This other

half of the room is filled up with the best Italian pictures; *ab Jove principium*.

1110. Landscape. A view of the Calle (Avenue) de la Reyna in the Gardens of Aranjuez. Wilkie remarks: 'Velazquez is the only Spanish painter who seems to have made an attempt in landscape: I have seen some of his, most original and daring. Titian seems to be his model, and although he lived before the time of Claude and Salvator Rosa, they were contemporaries. (The former died 1682, the latter 1673, and Velazquez 1660.) He appears to have combined the breadth and picturesque effect for which those two great painters were so remarkable.' This view, as well as that of the 'Fuente del Aranjuez,' is more likely to be by Mazo than by Velazquez.

1055. The Crucifixion is, in our humble opinion, one of the grandest conceptions in the world. Look at it *once*, and you will see it for ever afterwards. Oh that one might hear Rosini's *Stabat Mater*, whilst looking upon that sublime vision of Sorrow and Hope!

1116. Boar-hunt in the Pardo. A clever copy of the original, which was presented by Ferdinand VII. to Lord Cowley, and purchased by Government for £2200. (Lord Ashburton possesses one of a similar subject.)

### Raphael.

368. Visit of St. Elizabeth to the Virgin. Painted for one Marinus Brancוניus, and signed 'Raphael Vrbinas F.' It was taken to Paris during the Peninsular War, removed there from board to canvas, a process by which it has been saved from total ruin, but scarcely touched, though over varnished.

370. Holy Family, *de la Rosa*. Its authenticity has been doubted, but the best authorities assert it preëminently. 'On y reconnaît, dès le *moindre* coup

d'œil, l'inimitable main du maître.' (Viardot.) What may have led to superficial suppositions is the roseate tint spread all over, and constituting a *fa-dour*, seldom met in that great master's pictures. The grouping, outlines, expression, the drawing especially, all render this a magnificent work. 'I believe it to be Raphael's, because I know of no painter capable of producing such a masterpiece.' (De Ris.)

366.—Christ bearing the Cross, or El Pismo de Sicilia. Proceeds from the convent of Santa Maria dello Spasimo (the Virgin's *Trance*, on the way to Mount Calvary), in Palermo, for which it was painted. It represents the moment when Christ sinks under the weight of the cross; Simon, the Cyrenian, relieving Him. Crowds of soldiers and people fill up the scene, which extends from the gates of Jerusalem to the summit of Calvary, which is seen in the distance.

'And there followed Him a great company of people, and of women, which also bewailed and lamented him. But Jesus turning unto them said, Daughters of Jerusalem, weep not for me, but weep for yourselves, and for your children.' (St. Luke xxiii.)

This picture is one of the finest in the world. Some place it next to the Transfiguration. It is superior to it, says Viardot, because in the Spasimo there is unity of subject, in which the other lacks, and that it is free from the anachronisms so noticeable in the Transfiguration. It is all Raphael's, for in this one even Giulio Romano had not the slightest part. The great master seems to have been pleased with the work, and signed it, which he seldom did. There is, besides, vigour in the expression; all is more forcible; the only inferiority lies perhaps in the colouring. Mr. Ford and others erroneously ascribe its brick-dusty, hard tone, to its being repainted at Paris and a second time at Madrid

in 1845. The colouring, whatever its beauties and defects, is now such as Raphael laid on.

It was sent to Paris in 1822, removed from boards to canvas by M. Bonnemaïson, and thus saved from ruin, just as the Holy Family of the Louvre, etc.; the other *ruthless operation*, which took place at Madrid, was limited, we believe, to varnishing. An excellent copy of the Spasimo, made by Juan Carreño (1614—1685), dating about 1650, and now in the third room of the Royal Academy of San Fernando, shows the identical brick-dusty, hard tone of the original, which was carefully copied. According to Vasari, the female with outstretched arms represents the Veronica; and he adds that she is 'stretching out her hands to him, holding a napkin (or kerchief),' which latter is said by some to have been effaced in an injury during the adventurous journey that it had to undergo. The ship that was conveying it to Palermo was shipwrecked, and the box which contained it was found by some fishermen on the shores of the Gulf of Genoa, whence it was sent once more to Palermo, and finally to Spain. The female, said by Vasari to be intended for the Veronica, is considered to have been meant to represent no other but the mother of God; and as to the supposed *napkin*, there is no vestige left on the canvas that can authorise such a supposition.

As to its merits, it would be presumption to criticise, and tedious to repeat the raptures into which all lovers of the beautiful have fallen before this great dramatic scene.

369. (Now in Sala Isabel 2a.) Holy Family, called 'La Perla,' because Philip IV., on beholding it for the first time, is said to have exclaimed, 'This is the pearl of my pictures!' Others assert that its name comes from a small oyster placed among the divine bambino's playthings. However this may be, Philip, a great connoisseur, purchased it with many other gems at the sale of the Crown property of Charles I. by the Puritans; he paid for it £2000. It once belonged to the Dukes of Mantua, and was purchased by Charles I. It belongs to the transition, second manner of Raphael. It has been over-cleaned, and the colour has consequently lost

much of its depth. The background is purposely dark, and of a rich brown. It proceeds from the Escorial.

*Titian.*

457. Charles V. on horseback. 'The finest equestrian picture in the world ; it is more sublime and poetical than Velazquez, yet equally true to life.' (Ford). This well-known and celebrated portrait, cited by Titian's biographers, is one of his grandest historical pages. He was sent several times to Augsburg to paint the portrait of the emperor, and no statesman or historian ever guessed Charles's genius and character like him. This picture has not suffered by restoration, very few bits having been retouched. It is as fine as ever. The suit of armour that served as a model is kept in the Armoria, No. 2308. He is represented here as he rode before his army at the battle of Muhlberg.

471. Allocution of Marqués del Vasto to his troops. Belonged to collection of Charles I. of England. The colouring is beautiful ; restorations have injured it somewhat. Compare the expression with portrait of the Marquis by Titian at the Louvre (No. 470). Alfonso d'Avalos, Marchese del' Guasto, was a great patron of the poets and artists of his time (born 1502 ; died 1546). He commanded the army of Charles V. in Italy, and lost the battle of Cerizola against Francis de Bourbon, Comte d'Enghien, April 14, 1544.

458. Danae.\* 'A sketch, but a perfect gem, and when seen from a certain distance it is living flesh.' (Ford). It was saved with a few other nudities from among the flames of an auto-da-fé, kindled expressly for the destruction by fire, a true purification of mythological peccant pictures.

459. Woman on couch. A naked figure, with a youth playing an organ.

460. Woman on couch, ditto. The only difference between these two is that one has a lap-dog, and the other a winged boy ; an amour. They are very like the Venuses in the Tribuna at Florence.

466. Prometheus. A colossal figure, a pendant to Sisyphus. Observe an imitation by Ribera, No. 1004, and note the differences of style.

456. Adam and Eve. Very powerful, but not pleasing. It was Rubens' favourite. When this Flemish master came to Madrid in 1628, to study the colouring of the Venetian school, he admired this picture very especially, and made of it a very careful copy (No. 1618) for the Prince of Wales (Charles I.), whose admiration for Titian's works was so great that Philip IV. made him a present of the Venus del Pardo (Jupiter and Antiope), which Philip III. prized as the gem of his wonderful collection.

462. The Gloria, or Apotheosis of Charles V. and Philip II. Above and next to the Holy Trinity stands the Virgin ; to the right, Charles V. and Philip II.,—the former in the monk's frock, which bespeaks San Yuste and Humility ; the latter, as well as the two Queens, in their regal robes. It is, according to some, the masterpiece of Titian, and had it not been cruelly repainted, might perhaps lay claim to the position. It dates about 1556, and was therefore painted when the artist was eighty years old ; but though the contrary is often asserted, genius, like wine, ripens with age, losing the acidity and rawness of youth, to acquire mellowness, strength, soul, aroma. The finest works of art and letters are generally the last—the setting suns of master minds. Observe everything here ; the 'general effect of light and colour ; the *ensemble*

\* Formerly in another room, as well as the two following.

of the groups; the Noah and Moses more especially.' The colouring is superb. Charles V. ordered by will that it should be hung over his tomb. It was removed from Yuste to the Escorial by order of Philip II.

*P. Veronese.*

527. Christ disputing with the Doctors. 'They found him in the temple sitting in the midst of the doctors, both in hearing them and asking them questions; and all that heard him were astonished at his understanding and answers.' (Luke ii.)

'Vaste et théâtrale composition, recherche et bon goût des ornemens, justesse, vivacité charme de la couleur; noblesse, variété et vérité des portraits.' (Viardot.) It is interesting to compare the cast of the countenances, dress, etc., of this with the same subject treated by Mr. Holman Hunt.

*Sebastian del Piombo.*

396. Christ in Hades. This magnificent painting, as well as the Holy Family at Naples, and the Resurrection of Lazarus in the National Gallery, London (No. 1), proceeds from the Argerstein Collection. This is considered superior to the latter. The composition has more life; the dark tone is not so exaggerated, and the perspective so narrow and short.

'The colouring is powerful, without any defect, and worthy altogether of Giorgione.' (Viardot.)

*Guido Reni.*

259. Madonna of the Chair. Proceeds from the Escorial. It is one of his masterpieces in his best style, and before he fell into that invariable pale, *faded* mannerism, which, with a monotony of attitude, characterises his latter works. This is M. Viardot's opinion, repeated (as usual with the pictures of this gallery) by Mr. Ford, and who has done little else than follow his criticism and translate his observations.

261. Santiago. The Tutelar of Spain. The old Spanish war-cry was 'Santiago y cierra España!'

280. St. Sebastian. 'They are both painted in the forcible style of Caravaggio, but with a keener sense of beauty and grace.' In these pictures 'he hovers between the Ribera style, though softened by the study of Correggio and Murillo's calida manner.' (Viardot.)

A replica of that at the Louvre (No. 332), and purchased by Louis XIV. in 1670. There are several in different galleries, and one in that of the Infante Don Sebastian, at Madrid.

*Tintoretto.*

425. Moses found.

428. La Gloria. It is the sketch of the painting which is seen in the council-room of the Doge's Palace at Venice, and was brought from Italy by Velazquez for Philip IV. 'L'on y trouve, comme dans le tableau, cette fougue impétueuse et irréfléchie, cet entraînement, cette fièvre qui fit appeler Tintoret *Le Furieux*.' (Viardot.)

There is a sketch of same, also by Tintoretto, at the Mocenigo Palace at Venice. It has some analogy with the Paradise at the Louvre (No. 351), erroneously considered by some as another sketch of the San Marco. Grand painting.

427. Judith and Holophernes. 'Very grand and most effective.'

410. A Sea-fight. 'Great energy, life, and movement; perhaps a little confused.' (Viardot.) It has been repainted.

The subject is a *mêlée* between Turks and Venetians in the Archipelago; the principal figure is that of a young female, for whose sake the fight is probably taking place. The colouring is beautiful, though it has lost of its transparency.

*F. Bassano.*

39. The Adoration of the Kings. One of this painter's masterpieces. Brought here from the palace of the Escorial.



*J. Bassano.*

23. Noah's Ark. This painting was purchased by Titian in Italy, and sent to Spain by order of Charles V.

*Malombra.*

292. The Council Room at Venice. The Doge is sitting in state, and the Senate is assembled for the reception of a foreign ambassador. All the figures are portraits.

It has been till very lately ascribed to Tintoretto, and was well worthy of him; but, according to Ridolfi, it was painted by Pietro Malombra (1556-1618), and brought to Spain with several others by D. Alfonso La Cueva, Spanish ambassador at Venice.

*Domenichino.*

147. St. Jerome in the Wilderness. Probably a pendant to the Last Communion of St. Jerome at the Vatican.

148. Sacrifice of Abraham. These with 149 are the three examples of this Bolognese painter in this gallery. The former is especially fine. Viardot asserts that there is no painting of this master in Spain.

*Palma the Younger.*

323. A mystic subject, being the Spiritual Betrothal of St. Catherine with the Infant Jesus.

**SALA DE ISABEL II.**

*Raphael.*

365. Virgin of the Fish, or Tobit and the Fish. 'La suprême expression de la noblesse et de la majesté.' (Viardot.) The mother of God is seated on a throne, holding the infant Deity in her arms. The divine Bambino, with a hand placed upon a book which St. Jerome is reading, turns towards Tobit, who is led by St. Raphael (the master's portrait probably) to the foot of the throne, before which he kneels. The subject is considered by some to represent the admission of the Book of Tobit as a canonical book. It was written about two centuries B.C.; the

Rabbis do not hold it to have been divinely inspired, and Christians adopted it only in the beginning of the 16th century. St. Jerome, a prominent figure in the painting, translated it for the first time from Chaldaic into Latin. This picture dates 1514.

Viardot is of opinion that it is one of the first examples of the master's third manner. It was painted for the church of St. Dominick at Naples. During an epidemic which affected the sight a chapel was built in that church, under the invocation of the Virgin, and specially used for prayers in behalf of those so afflicted. It was upon this occasion, and for this chapel, that Raphael was ordered the present picture (1515). Such is Vasari's explanation of the subject, whilst E. David gives the former one. It was sent to Paris about 1822, and removed from board to canvas, and is uninjured. It is, according to the best judges in the matter, the finest Madonna painting by Raphael, next to that 'della Seggiola' at the Pitti Palace.

367. Portrait of a Cardinal, supposed to be that of Cardinal Julio de Medici.

'Heureux ceux qui peuvent revivre ainsi après trois cent cinquante ans!' (De Ris.) There is a semblance of life in those blue, serious, and scrutinising eyes, so full of intellect and Heaven; a motion in the compressed lips; blood that is seen circulating freely under the skin, so much air around it and individual identity that are absolutely startling. Biography when written by such men as Velazquez, Raphael, Van Dyck, etc., is truly a resurrection. This 'Cardinal' ushers in a whole epoch of the human mind—Italy in the 16th century.

Observe also No. 372 (in the *Long Room*), another fine portrait, said to be that of Andrea Navagiero, author of a 'Viaggio in Spagna,' etc., and ambassador of Venice to Charles V., but it is more likely that of Count de Castiglione, from its likeness to that of this patron of Raphael's at the Louvre, No. 383. A replica at the Doria Palace.

364. Holy Family. Bordering on miniature painting; on wood, and therefore somewhat injured. Claims loudly for removal to canvas to avoid imminent ruin. Great finish in the figures; dates 1507.

*Sebast. del Piombo.*

398. Christ bearing the Cross. Half-figures, from the Escorial, where it hung in the choir; quite worthy of that Dante of painting; a vision of saintly terror; very grand, very awful.

*Andrea del Sarto.*

383. Portrait of the Master's wife, the fair and frail Lucrezia del Fede (1), for whose sake and caprices the painter, enamoured of form more than of soul, forgot and forgave everything, so that he might be allowed to gaze upon that beautiful creature. It was ill restored in 1833.

All admirers of Alfred de Musset will remember his drama 'André del Sarto,' and the part this woman ('Je l'aimais d'un amour indéfinissable !') plays in it.

384. Holy Family. There are two replicas in this gallery, though the No. 390 has been ascribed to his pupil Andrea Squazzella. There is another, we believe, in M. Bec's collection at Marseilles.

*P. Veronese.*

533. Moses Found. 'Fin et charmant bijou, qui réunit un ingénieux arrangement et un dessin correct (?) à la plus exquise délicatesse du pinceau.' (Viardot.) 'A charming gay cabinet picture, ascribed by some to Tintoretto.'

*Claude de Lorraine.*

1989. Sunset. A landscape, with an anchorite on the foreground. The figure is by Francesco Allegrini da Gubbio; wild scenery, somewhat dark.

It truly is 'a place of prayer, and a sort of prison, wherein I chained my miserable body,' as St. Jerome describes one of those secluded rocky retreats of the earliest solitude-seeking Christians. Almost all the Claudes here are pendants, and of value.

*N. Poussin.*

2056. A Landscape. On the foreground, to left, Diana asleep, watched by a satyr; on the right an *Amour*, or

messenger of Love, is busy picking flowers. (These two paintings, with most of the Claudes and the Poussins, are now in Rotunda 2.)

*Rembrandt.*

1544. Queen Arthemisa about to swallow the ashes of her husband. Superb; a masterpiece of this king of chiaroscuro. The pseudo-oriental costume is beautifully painted. It is signed, '1634—Rembrandt f.' It is thought to represent the wife of the artist, Saskia Van Uylemburg, whom he married June 22, 1634.

*Rubens.*

1558. The Brazen Serpent. It is signed, a very exceptional case with this painter. It must be looked upon as one of his masterpieces. 'And Moses made a serpent of brass and put it upon a pole, and it came to pass that if a serpent had bitten any man, when he beheld the serpent of brass he lived' (Numb. xxi. 6-9). It is either the original or a superior replica to that of same subject and master in the National Gallery, No. 59.

1606. Portrait of Maria de Medici. Very fine; a sketch from a large painting in the gallery of Luxembourg.

1565. St. George and the Dragon.

*Van Dyck.*

1330. The Earl of Bristol and the Painter. The former, to the right, dressed in white; to the left, the painter, dressed in black. Compare the *effect*, not the means employed, produced by portraits by Velazquez, and those by Van Dyck.

1322. The Countess of Oxford. 'Un des plus prodigieux et des plus ravissants de son œuvre entière.' (Viardot.) In a corner of the painting is the inscription, 'The Countess of Oxford—A. Van Dyck, 1638.'

1331. Portrait of Liberti, an Ant-

werp organist. Probably dates ten years before he painted that of the Countess of Oxford, and was executed during his residence at Antwerp.

1335. The Treachery of Judas. May be considered his masterpiece. The head of Christ is magnificent; expressive of deep contempt and divine resignation. The colouring, effect of torchlight, etc., are all wonderful. In the composition, hypercritics find some confusion, and blame the threefold action.

*Van-der-Veyden.* (Beginning of 16th century; born at Brussels.)

1818. Descent from the Cross. Wood or gilt background; very fine indeed.

*Correggio.*

135. Holy Family. The authenticity of this picture has been doubted, but with less reason than that of same master, No. 183.

*Titian.*

236. A mystic subject. An exvoto, representing St. Brigit offering flowers to the Infant Deity, placed in His mother's arms, whilst Hulfus, her husband, stands by her side, clad in armour. The very best judges all say it is a Titian, and one of his masterpieces. The able director, Sr. Madrazo, is convinced, among others, that this magnificent picture is by him, and not by Giorgione, to whom it has been hitherto ascribed and put down in the catalogue.

451. Offering to Fecundity. 'Of marvellous, incredible execution; far outstrips Albano, the poet of secrets and love. This was the picture which, when at Rome, in the Ludovici Palace, was studied and so often copied by Poussin, and contributed to improve his colouring, somewhat cold and lifeless at that time, teaching him more,

over how to paint those playful children which threw such charm over several of his compositions, especially on that of the Bacchanal.' (Viardot.)

450. A Bacchanal. In the foreground the fair Ariadne is asleep, having been abandoned in the Isle of Naxos by the faithless Theseus. Dances, copious libations, and Teniers-like detail, fill up the picture. On a height, Silenus asleep, and in the distance the ship bearing Theseus is seen sailing away. It is one of this master's finest pictures.

*Moro.* (Anth. Moor; born at Utrecht, 1512.)

1484. Queen Mary of England, the wife of Philip II. The artist was sent to England to take the likeness of Bloody Mary for Philip II. For that of the queen he received £100 and a gold ring, besides his salary of £100.

The full-length portraits at Woburn, in the possession of the Duke of Bedford, seem likely to be originals, from which the present half-length portrait would be a copy (may be by Moor himself). Waagen, however, doubts their genuineness. There are portraits of Mary by Moor at Hampton Court and at Castle Howard.

*Zurbaran.*

1120. St. Peter Nolasco asleep. An angel in a vision points to him the Heavenly Jerusalem. Very fine and a masterpiece of the 'Spanish Caravaggio.'

*Murillo.*

866. The Infant Saviour giving to drink out of a shell to St. John, a Shepherd-boy. Known as 'Los Niños de la Concha.' An exquisite painting (removed to room on right of entrance).

859. Adoration of Shepherds. 'Perfect. Observe the contrast of the divine group of Jesus and His mother to the strictly human one of the shepherds led by an angel near the cradle. In

the representation of these clods, of their sheepskins, of their dogs, the artist displays a power and truth never equalled before.' (Viardot.)

*Velazquez.*

1058. The Drunkards ('*Los Borrachos*'). 'One of the master's finest works. The humour and feeling are only surpassed by the execution, which, in details, such as the bowl of wine, is most marvellous. At the same time, the whole picture has the force and breadth of Caravaggio or Ribera.' (Sir E. Head.) Before this masterpiece, Wilkie, who studied Velazquez very especially, used to sit for hours in silent and every day more intense admiration. For everything is perfect in this mock coronation of a drinker by his drunken comrades—grouping, expression, colouring, *intencion*, as the Spaniards say.

We know only two beings worthy of appreciating all the merit of the lanzas and the borrachos, and both personify two sides of the Spanish national character—Don Quixote, whose eyes on seeing the former would flash with pride and martial ardour, and Sancho Panza, whose lips would smack before the latter—a group, and scene, and art after his own heart.

1092. Portrait; supposed to be that of a jester in the reign of Philip IV.

1091. Portrait of Montañes.

1078. The Infanta Margarita Maria of Austria, daughter of Philip IV., the same which we see in the Meninas.

1061. '*Las Hilanderas*' (now in room on right of entrance-hall). Whilst in the foreground several women are spinning, and otherwise employed in preparing materials for making tapestry, in the background a specimen of the manufacture is being shown to ladies. The subject of the tapestry is the 'Rape of Europa,' from the painting by Titian, once in Señor de José Madrazo's valuable collection, from which it has recently passed to Marquis de Salamanca's gallery.

It was copied by Rubens for Charles I. of England, when only Prince of Wales, and is now in this gallery, No. 1614. It is the triumph of chiaroscuro, and well might Moratin say of that true *photographer*, '*pinta el aire*,' he paints the very air!

*Ribera.*

982. Jacob's Ladder. One of his masterpieces; in his transition manner, hovering between Caravaggio and Correggio. The sombre, fiery, powerful genius of that true painter of the Inquisition and anatomists, is seen here in all its character. The monk at the foot of the ladder is a semi-bandido, Spanish mendicant. The type is common, but how forcible the execution! how wild the scenery! what effects of light on the whole!

*A. Dürer.*

1316. Portrait of himself, signed 1498, Albrecht Dürer and his monogram, and the words '*Diess malt ich nach meine Gestalt; ich war sechs und zwanzig jar alt*,' and was, therefore, twenty-six when it was painted. It has been engraved by him.

*Bronzino.* (Angelo Allari.)

67. A portrait.

*Holbein.*

1398. A portrait, and truly one of '*Un hombre á una nariz pegado*,' as Quevedo has it. It is excellent.

*Palma the Elder.* (Beginning of 16th century.)

322. Adoration of Shepherds.

Room on right of Entrance Hall.

*Ribera.*

1004. Prometheus. It is *Æschylus* translated on canvas by a Spanish Inquisitor. Never was torture, *immortale secur*, physical pain, represented with that energy, that *furia* of colour, and boldness of outlines.

1000. San Roque and his Dog.

*Murillo.*

871. Conversion of St. Paul. The thigh of the Apostle and the horse have been repainted.

897. Portrait of Father Cabanillas, a monk.

*Mazo.*

789. Portrait of a captain in the reign of Philip IV.

*Zurbaran.*

1132. Sta. Casilda.

Room on left of Entrance Hall.

*Salvator Rosa.*

356. View of the Bay and City of Salerno. 'Un peu de pâleur dans le ton général' (Viardot.) The details of sea, land, and sky, are nevertheless handled with the usual mastery of that painter.

*Sassoferrato.*

393. The Infant Deity asleep in His mother's arms.

*Rotunda (French and German Schools).\***N. Poussin.*

2043. Mount Parnassus. On the foreground the Nymph Castalia and her urn: 'Drink deep, or taste not the Castalian spring!' In the distance rises the steep hill, on which Apollo stands, welcoming a poet whom Thalia and Calliope are crowning with laurel. On one side Dante, Petrarca, Ariosto, and other Italian poets are grouped; on the other the classics, Homer ('Questi è Omero, poeta sovrano'), Virgil, Horace, etc., thus placing on a parallel the great ages of Pagan and Christian Italy.

2040. A landscape, one of his best here.

\* The *passillos*, or corridors, round the Rotunda are filled with comparatively indifferent pictures. The Flemish and Dutch pictures here are of very great importance, and most numerous. Their genuineness is undoubted; and they have all escaped over-varnish, repainting, and other such-like handling.

*Gaspar Dughet.*

153. A very fine landscape, with cascades, view of a city, and on the foreground the Magdalene, etc.

*Claude de Lorraine.*

1987. A Landscape, the Rising Sun; subject, the female Roman Saint, Paula, embarking for the Holy Land, very fine; the figures by Jacques Courtois.

1988. A Landscape, Setting Sun; subject, Tobit and the Angel. The figures by J. Courtois. These two, with the Moses Found, and a View of the Coliseum, were painted for the King of Spain, and the sketches were preserved by the master and collected carefully.

This collection passed from the Flink collection at Rotterdam, into that of Devonshire House, and was engraved in London by Earlom, in 1777. The Claudes here are all undefiled.

*Watteau.*

2083. Une Fête Champêtre. It is the original, we believe, of the celebrated 'Mariée de Village.'

2084. A Fountain in the Parc de St. Cloud.

*Lucas Cranach.*

1304 and 1305. Hunting the Deer. The stout, Falstaff-looking Elector of Saxony, Frederick III., is a prominent feature in the scene. In the distance on a height rises the old ducal palace of Wittemberg.

*Jerome Bosch (1450-1518).*

1175, 1176, etc. Adoration of the Magi, and Temptations of St. Anthony (four pictures, now in Salones de Alfonso XII.)

Room on the right of the French and German Schools—(Flemish and Dutch Schools).

*Van Dyck.*

1327. Portrait of Henry, Count de Berg.

1329. A Cavalier. All excellent.

*Snyder.*

1683. *Æsop's Fable of the Lion and the Mouse* (so admirably translated by La Fontaine).

1691. Quarrelsome fowls. Admirable.

*Breughel.*

1274, 1279. Landscapes, with a marketing and junketing.

1245. Landscape (with St. Eustace by Rubens).

*Wouwermans.*

1832. Sportsmen fording a River. Very fine.

1834. Departure from an Inn.

1835. Halt at a Country Inn.

*Rubens.*

1566. Rudolph of Hapsburg lends his Horse to a Priest, who is bearing the Host. Rudolph's head and attitude are admirable. The landscape is by Wildens.

1611. The Garden of Love. 'An exquisite composition, remarkable, as much for the delicacy and warmth of the touch, as for its details.' (V.) A smaller replica at the Dresden Gallery, No. 389, and probably the sketch of this one.

The lady accompanied by a cavalier, on the left and on the foreground, is the portrait of Helène Fourment, the painter's second wife; the types belong to the 'fat, fair, and forty' family, especially patronised by George IV.

1609. Portrait of Thomas Morus. Superb.

1585. Ceres and Pomona.

1561. Holy Family. There is a copy of this picture in our National Gallery.

*Teniers.*

1752. A Landscape. A Gipsy Scene.

1733. La Graciosa Fregatriz (burnisher, scrubber, as in the celebrated verse, 'en una de fregar cayó caldera'). One of his best here.

1754. Temptations of St. Anthony. A favourite subject with this painter, and with the usual detail of an egg out of which a pullet's head is peeping; but his Kermesses are his triumph. Observe No. 1720 and his monkeys, *los monos de Teniers*, Nos. 1738, 1739, and 1743.

(Notice all these Temptations of St. Anthony, and scenes from rustic life. They are all finely painted, however repulsive they may be in some respects.)

*Snyder.*

1678-94, and 95. Very fine Dog and Game Subjects.

*P. Neefs.*

1504, etc. Several Gothic Church Interiors. *Caviare* perhaps to the general, but very fine works.

*Van Dyck.*

1328. Portrait of a Musician.

1325. Charles I. on Horseback. A replica in reduced proportions of that at Hampton Court.

**Flemish and Dutch Room to Left.**

*Rubens.*

1604-5. Portraits of Archduke Albert and his wife Isabel. The landscape in both is by Breughel.

1581. Banquet of Tereus. Very powerful.

1590. The Judgment of Paris. A fine study of flesh painting.

1610. Portrait of a French Princess; probably a replica of that at the Louvre, of Elizabeth, daughter of Marie de Medici, who was married to Philip IV. (1615). Very fine.

1592. Diana and Calisto. Splendid colouring.

1613. Adam and Eve. Copied from Titian for Charles I. of England. (See No. 456 in the long gallery).

1586. Nymphs and Satyrs.

1587. Ditto. Both very fine.

1591. The Three Graces. The models for these, and many of his nymphs and other female subjects, were not Flemish, as is often thought, but three Italians—a mother and her two daughters, named Capaio, who lived in Paris, Rue du Verbois. Such at least is Rubens' own statement, in a letter published in the 'Archives de l'Art Français.'

#### *D. Teniers.*

1747. The painter showing to the Archduke Leopold William the picture gallery which he had formed at his order. The master signed 'Pintor de la Camera (for Cámara) de S.<sup>a</sup> A. S.' (Su Alteza Serenísima). It is curious and important, as the pictures hung on the wall are all well known, and painted in the style of the different masters. Danaë, Calixtus, etc., by Titian and others, are here represented.

#### *Van Dyck.*

1336. Diana and Endymion.

1338. A fine portrait of the Marquesa de Leganés (Polixena Spinola), whose touching letters to the King, craving his royal mercy in favour of her husband in exile, we have had occasion to admire in a large collection of decrees, letters, etc., to and from Philip IV., which the British Museum acquired from us in 1862.

#### *Antonio Moro.*

1486. Full-length portrait of Maria, wife of Maximilian II., daughter of Charles V.

1487. Maximilian II. when young. (Observe all the admirable portraits by Moro, 1483-1495.)

The Sala de Descanso contains few paintings of any great merit. Observe the two fine portraits of Charles IV. and his Queen Maria Louisa (riding

astride as was then the fashion) by Goya—that racy, truly national, original painter of modern Spain. There are several portraits of the royal family. Some good copies, etc. Notice also, as a key to many *Cosas de España*, a series of portraits of the Bourbon dynasty, beginning with Philip V. and his family, painted by Vanloo. The names of the personages painted, and artists, are given on each picture. The ceiling, by Don Vicente Lopez, has been put up lately.

An especial room has been recently fitted up for a fine collection of jewels, cameos, and cinque-cento plate, which deserves a visit. Most of the jewels belonged to Philip V., and were part of his French inheritance. Observe all the examples of goldsmiths' work by B. Cellini, the Becerriles, Arfes, etc. A fine mosaic table has been placed in the middle of the long central room upstairs, a present from Pope Pius V. to Philip II. after the battle of Lepanto. The jewelled and enamelled works by B. Cellini and others are now placed in the Long Gallery, near the Sala de Isabel. 2d.—On one stand are the crystals; on the other, the jewelled pieces.

### THE GALLERY OF SCULPTURE

contains few and no remarkable specimens of either national or antique sculpture. Castor and Pollux, a bronze head of an Antonius, a Faun and Kid, a Venus Capitoline, Death of Alexander, among the antiques; and, by Pompeyo Leoni of Arrezzo, the statues of Charles V., Philip II., Isabella wife of Charles V., are very remarkable. The Muses and other sculpture from the collection of Queen Christine of Sweden, were removed here from La Granja. We may further mention a marble altar, with bassi-relievi, repre-

senting Bacchanalians, the apotheosis of Claude, a work of the time of Nero, and a present from Cardinal Colonna to Philip IV., besides several Etruscan vases, busts, etc.

### MINOR GALLERIES.

A room on the upper floor, called the 'Goya Room,' contains paintings by this artist for the Royal Tapestry Manufactory of Madrid, etc.

See also on the basement floor a room devoted to the contemporary Spanish School.

*Pictures removed to the Museo from the suppressed Museo Nacional de la Trinidad:—*

No. 2124. *Grecco*. Crucifixion. Is supposed to have belonged to the Inquisition Church at Toledo.

No. 2125. *G. F. Penni (Il Fattore)*. A very fine copy of Raphael's Transfiguration; ordered by Pope Clement VII. He differs in some points from the original composition.

Nos. 2126 to 2133. *Tiepolo*—18th century. Scenes from the Passion of Our Lord. From Convent of S. Felipe Neri.

Nos. 2139 to 2148. *Berruguete* (a Spanish painter of end of 15th cent.). Nine pictures representing scenes from the annals of the order of St. Dominick; ordered by the celebrated Inquisitor Torquemada. From Convent of St. Thomas at Avila—curious.

No. 2163. *Goya*—His own portrait. 2166. An exorcised 'creepy' realism.

No. 2184. The catholic kings praying to the Blessed Virgin and Child. Behind King Ferdinand is the Inquisitor Torquemada. Painted about 1491.

No. 2188. Triumph of the Church over the Synagogue. Ascribed to Jan Van Eyck by Cavalcaselle, and to H. Van Eyck by Passavant.

No. 2189. *R. Van der Weyden*, the Crucifixion. A very fine and most authentic original. From Convent de los Angeles at Madrid.

*N.B.*—These last are mostly in the Salones de Alfonso XII. in the basement floor.

*Academia de San Fernando* (in Calle de Alcalá).—Founded, 1744, by Philip V. The contents are generally of little importance, and consist mostly of pictures by *R.A.'s*, but there are a few exceptions.

*Blas del Prado*.—A fine 'Fundacion' of N. S. de Loreto.

*Ribera*.—St. Jerome. Very powerfully painted.

*Zurbaran*.—Four Monks. Somewhat dark; the cast of the draperies admirable.

*Murillo*.—The celebrated *Tiñoso*, which represents St. Elizabeth, Queen of Hungary, healing the lepers. 'Nothing can be conceived more beautiful and more dignified than the figure of St. Elizabeth herself, and these qualities in her figure are brought out in full force by the contrast with the diseased beggars grouped round her, and painted with such wonderful truth as to be almost disgusting.' (Head.)

It was painted by Murillo for the Hospital de la Caridad at Seville, and for it, together with the San Juan de Dios, the sum of 16,840r. was paid. It was carried to Paris by Marshal Soult, and subsequently given back to government, who refused to return it to the hospital at Seville, to which it really belongs. It was very ably copied a few years back by Queen Isabel.

Observe also very especially the two *medios puntos*, or semicircular paintings, by Murillo, representing two episodes of the legendary dream of the Roman Patrician, who founded in consequence the church of Sta. Maria Maggiore, at Rome. They are in the



*vaporoso*, or third manner, and though much cleaned and painted over—disfigured, too, by the French additions at the angles—may still be regarded as among Murillo's finest examples. The better of the two is the *Dream*, with its admirable setting forth of the idea of sleep, and all its exquisitely painted detail. The patrician and his wife are represented as thrown into a deep sleep, while engaged in some pious exercise. The Virgin then appears, and points out to the dreamer where he is to build the future church. In the companion picture, which represents the narrating of the Vision to the Pope, the distant procession should be noted. These paintings were carried off to Paris by Soult, from the church of Santa Maria la Blanca at Sevilla, and brought back along with the still finer 'El Tiñoso,' already described.

There may be noticed here, too, in passing, a very fine copy of Raphael's 'Spasimo di Sicilia'; a characteristic *Piedad* by Morales; a *Crucifixion* by Alonso Cano, and a *Susanna* by Rubens. Perhaps better worth study than any of these are several charming Goyas—a *Procession*, a *Bull-fight*, a *Maja*, etc., and the recumbent figure supposed to have been the Duchess of Alba.

The position of many of these paintings is continually altered; but all is in such small compass that they may be readily singled out.

#### PRIVATE GALLERIES.

Besides the collections above noticed, several private galleries, belonging to *grandees*, should be visited if time permits. The finest of all, that of the late Infante de Sebastian, has been dispersed (a great portion of it may be seen at Pau), but there are others of very fair importance. Among them we may name—

*Gallery of Duke de Medina-Celi.*—By *Martin Schön*, the *Siege of Bethulia* by *Holophernes*. Portrait of the Duke of Lerma by *Pantoja de la Cruz*. A good portrait of Charles V. By *Pierino del Vaga*, *God and His Angels*. Five Landscapes by *Salvator Rosa*; five others by *Poussin*. An excellent Portrait by *Velazquez*, and another by *Murillo*.

*Gallery of Señor Cardenera.*—The sketch of the *Annunciation* of *Veronese* by that master, sent by him to Philip II. Sketches of heads for the 'Susana' at the Royal Museo, by same. A very fine *Porbus* Portrait of *Maria de Medici*. By *Mola* (1612-68), the *Vision* of St. Bruno, a replica at the Louvre, No. 272. Abraham and the Three Angels, by *Tiepolo*, etc. Besides these, a very complete and valuable collection of prints, sketches, historical portraits, etc.

*Gallery of Duke de Uceda.*—By *Murillo*, a superb *Infant Deity* asleep on the Cross, and a *Sta. Rosalia* by same. A glorious portrait of *Blind Altoviti*, by *Andrea del Sarto*; two curious paintings found at Pompeii, etc.

*Gallery of Duke Alba.*—A *Holy Family*, by *Titian*; a *Portrait*, by same. A *Holy Family*, by *P. Perugino*; a *Portrait* of the great Duke of Alba; and a *Portrait*, by *Murillo*, of his son.

*Gallery of Duke de Osuna.*—Portrait of *Alonso Cano*, by himself. Portrait of *Moreto*, by *Murillo*. A *Female* Portrait, by *A. del Sarto*. A *Virgin*, by *Hemmeling* (?).

*Gallery of Duke de Pastrana.*—Series of Rubens, painted for tapestry, and representing *Meleager's Chase*, and a sketch by same of the *Garden of Love*, in Museo Real.

*Gallery of Marqués de Villafranca.*—A series of pictures representing scenes from the history of the *Moncada* Family, by *Teniers*; and a *Van Dyck*.

*Gallery of Duke de Sessa.*—Several

magnificent Snyders, with heads by Rubens, of great size and merit.

*Museum of Antiquity.*—*Museo Arqueologico.* Calle de Embajadores, in the gardens and small palace of the Casino de la Reina. It is a sort of imitation of the Hotel de Cluny of Paris. The large and very important collection of coins and medals formerly at the National Library has been removed here, and is worth inspection. See, also, the very unique series of 600 specimens of ancient Peruvian pottery found in the tombs of the Tucas in 1788, by the Bishop of Trujillo; and the rich collection of Roman antiquities once belonging to Marquis de Salamanca, and collected in Italy during excavations made for the construction of the Roman railroads.

The Museo consists chiefly of rooms. *1st room* contains principally Moorish and Hispano-Moresque antiquity. *2d room.* A series of beautifully embroidered tapestries, the gift of the celebrated Conde-Duque de Olivares to a convent at Madrid; two curious astrolabes, one made for Philip II., the other is considered the earliest of its kind which exists, and is dated 1067; skilfully carved choir-stalls from the Convent of El Paular, at Segovia, 16th cent.; some curious old Spanish paintings on panel, etc. *3d room.* Tombs and sarcophagi. Notice the statue of Don Pedro el Cruel, the only one of this monarch. It was brought from his sepulchre at Santo Domingo el Real. *4th room.* Interesting majolica; Buen Retiro biscuit-porcelain; Talavera and Alcora pottery. *5th room.* Dresden and Sevres porcelain, from the palace; fine bronzes of 16th cent.; a very beautiful set of Wedgewood jasperware, which formed part of the cargo of a ship seized during the Peninsular War. *6th room.* Some interesting ivory diptychs and caskets; Visigothic

and Arabic ornaments found near Toledo and in Andalusia; a fine ivory cross of 11th cent. and a richly ornamented gun of 17th cent. Crossing the garden the visitor may go to the building containing the Roman antiquities, which are arranged in seven rooms. They are very well arranged, and the coins and medals are of the highest interest.

*Libraries.*—*Nacional*, 4 Calle de la Biblioteca; admission free. It contains about 250,000 volumes, and is very rich in works of ancient Spanish literature. There is a fine collection of coins and medals, numbering upwards of 150,000, which was begun with the celebrated numismatic collection of the Abbé Rothlen, of Orleans. They illustrate the early history of Roman, Gothic, and Moorish Spain. There is also a small collection of antiquities. To see these, as well as to study the manuscripts and prohibited works, etc., apply to Señor Bibliotecario Mayor.

*Biblioteca de San Ysidro.*—Calle de Toledo No. 45, adjoining church of same name, 80,000 volumes. It was chiefly formed by the Jesuits.

*Biblioteca of the University.*—Calle Ancha San Bernardo No. 51; free admission. Contains 24,000 volumes.

*Biblioteca of the Academy of History.*—Calle del Leon No. 21. Open daily. Most interesting, and containing manuscripts, early editions, etc., of great value. Among other MS. may now be found here the only autograph letter extant of Cervantes, bequeathed to the Library by the Marqués de San Ramon.

*Private Libraries.*—That of the Duke de Osuna, formerly one of the finest, has been dispersed.

*Biblioteca of the Duke de Medina-Celi.*—At his palace Plaza de las Cortes 5.

Apply to his administrator. Very interesting; contains from 15,000 to 20,000 volumes.

*Biblioteca of Duke of Veraguas.*—San Mateo, Nos. 7 and 9. Contains many important manuscripts on Columbus, who was the Duke's ancestor.

*Biblioteca of Duke de Villahermosa.*—25,000 volumes, Plaza de las Cortes 7.

*Biblioteca of Marquis de Salamanca.*—Plaza de Colon. The books, especially those on chivalry and others very curious, are of great value in an artistic and bibliographical point of view.

*Biblioteca of Sr. Gayangos.*—As remarkable for the variety of books and MSS. collected as for their great importance. Here is one of the most complete Arabic collections in Europe.

*Biblioteca of General San Roman.*—This fine military library is now in the Real Academia de la Historia.

*Biblioteca of Sr. D. Valentin Cardenera.*—A numerous and very valuable collection of early works of Spanish literature and art.

*Biblioteca of Sr. D. Hilarion de Eslava.*—The owner is a remarkable sacred music composer, and his collection is exclusively composed of works on that art.

*Biblioteca of Spanish Academy.*—Not accessible. Of Academy of Noble Arts, Calle Alcalá No. 11. Public from 10 A.M. to 2 P.M. Of Special School for the Staff of the Army, Calle Alcalá No. 53; public to military visitors or by application to Director del Cuerpo. Library of Natural History, Calle Alcalá No. 11. Of the Botanical Gardens, upon the Prado. Of the Ateneo, Calle Montera No. 22, 11,000 vols., free to members of that club. Del

Colegio de Abogados, Carrera de San Gerónimo 28; Del Senado; Del Congreso de Diputados, etc.

**Churches.**—The metropolis of the kingdom has no cathedral, whilst Zaragoza, Cadiz, and other provincial towns, have two. In 1576 Philip II. was asked to build one, and 12,000 ducats were assigned out of the archiepiscopal rent, but the Escorial, his cathedral of cathedrals, could tolerate no rival, and the project was abandoned. In 1623, Philip IV.'s pious queen renewed the scheme, and obtained from the king a sum of 70,000 ducats, to which the town added 50,000 more. The first stone was even laid down behind the church of Sta. Maria; but, from several circumstances, the building was once more abandoned. The project has been several times revived, and it has been said that the edifice would be situated in the Retiro, facing the Prado. The churches are numerous, but of no merit, dating from a period of bad taste. The principal and usual features are:—a large transept, one nave, a lofty lantern, heavy broad pillars semi-attached to the white-washed walls, large square windows without painted glass, tawdry chapels with cumbrous altars and indifferent pictures and images; churrigueresque façades and ornamentation; filthy pavements, doors, etc. The principal are—

*San Francisco el Grande.*—Situated in an out-of-the-way part of the city. A former convent, founded by that patriarch, when he came to Madrid in the 13th century, on his way to Santiago. Here was buried Olavijo, *Camarero* (a chamberlain then, now applied to waiters in hotels!) to Henrique el Doliente, and his ambassador to Tamerlan. Here were also buried the fair and frail queen of Henry IV., Doña

Juana of Portugal, and that mysterious personage of the 15th century, Enrique de Villena—a magician, a brujo, a mago (as said those who did not understand his learning), whose books on this supposed magic, 'é de artes no cumplideras de leer,' were burned, by order of Henry IV., by the king's tutor, 'Barrientos,' in the cloisters of Sto. Domingo el Real, at Madrid.\* Many of the learned of that time lamented their loss, and one of them, 'el Bachiller Fr. Gomez,' in a letter to Juan de Mena, says indignantly, 'Ca son muchos los que en este tiempo se fan dotos haciendo á otros insipientes e magos, e peor es que fazan beatos haciendo á otros nigromanes.'

The building was pulled down in 1760, and the present one erected on the plans of a Franciscan monk, Fray Francisco Cabezas, who built the cupola; Pló and Sabatini finished it in 1784. It is a large, imposing edifice, in the shape of a vast rotunda, surrounded by seven chapels, 117 ft. diameter, 153 ft. high to cupola, and 125 ft. from the entrance to high chapel. The pictures are by the Academical Velazquez (not, of course, the great man), Maella, Bayeu, and Goya. The church has lately been very gorgeously restored, the ceilings being painted by the Señores Ribera and Plasencia. Note the finestalls at east end, brought from *El Parral*, Segovia.

\* Some, however, escaped the faggot. Among the most remarkable are: Translations from Dante and Virgil; Arte Cisaria, or Art of Carving, printed 1766. The *Æneid* is now in the Bib. Colombina, Seville; his 'Libro de los Trabajos de Hercules' is in the possession of S. Gayangos. Princes and kings in all countries have sought always to read in the face of the heavens the truth which they found not around them, and besides this prince, Alfonso el Imperator was much given to astrology. His 'Del Tesoro,' wherein the philosopher's stone is mentioned and found, is in the Bib. Nacional. The 'Libro completo en los Judisios de las Estrellas,' in the Bib. Campo-  
manes.

*San Geronimo*.—Close to the Retiro. Once a gem of Gothic at its best period, built by Enrique IV. The statues of kings, stalls carved in Flanders, pictures, etc., all disappeared during the truly 'infamous' occupation of Madrid by the French. The Jura of the Princes of Asturias takes place here.

*Atocha*.—Contains one of the most miraculous and venerated images of the Church in Spain, which is said by some, who are too learned, to have been brought from *Antioch*, whence the name. It is one of the many genuine images said to have been carved by St. Luke—no Phidias in that case. The queen and royal family visit it on Saturdays at 4 P.M.; the image's wardrobe—i.e. the queen's—is magnificent; and the jewels would build several three-deckers, and many a school. Founded 1523, by J. Hurtado de Mendoza, Charles V.'s confessor, who, a *rara avis* in a land of *pretenientes*, entreated that monarch not to raise him to the Archiepiscopal See of Toledo. It was plundered and destroyed by the levelling French, and rebuilt by Ferdinand VII. It is a most indifferent building, and forms part of the *Invalidos*—an imitation of the French establishment; from its walls hang several dusty banners taken from the enemy. The cloisters were built by Philip II. The pictures are by third-rate painters. The founder is buried here, and so are Bartolomé de las Casas, 'el abogado de los Indios,' General Palafox, the defender of Zaragoza, Narvaez, Concha and Prim. (Notice the fine tomb of the last named by Zuloaga.)

*San Isidro*.—In Calle de Toledo. Founded by the Jesuits in 1567; it was pulled down and rebuilt in 1651, under the patronage of the Empress

Maria of Austria, after designs by the Jesuit Francisco Bautista. The high chapel was altered by V. Rodriguez. Here are the bodies of San Isidro (not *Isidoro*), the pious Madrilénian plough-boy, in the service of the Condes de Oñate, and of his not less pious better-half, Santa Maria de la Cabeza. The statue of the saint is by Mena, and the large painting of the Holy Trinity by Mengs. Several *political* saints are buried here also, and among them the artillerymen Daoiz and Velarde, the heroes 'del Dos de Mayo,' Donoso Cortés, etc. The façade is very poor: four colossal columns and two pilasters rise to the very cornice; two large unfinished towers flank the extremities. The cupola is effective, and the transept broad and spacious. The chapels are sombre, and contain no objects of interest.

*Sto. Domingo.*—Founded 1219, by Domingo de Guzmán, for a nunnery, especially patronised by kings. The choir was rebuilt for Philip II. by Herrera, in remembrance of his son Don Carlos, whose body lay here from 1567 to 1573. There are several princes and infantas buried here, and among them Berenguela, daughter of Alfonso the Learned. In the high chapel, erected by the Prioress Constanza, are the fine marble tombs of her grandfather, the Infante D. Juan, and that of the celebrated D. Pedro el Cruel, whose body lay forgotten in the hamlet of La Puebla de Alcocer, and was removed hither in 1444. His brother, D. Enrique, who had murdered him at Montiel, erected a paltry church for his interment near that place, and commemorated the murder in his will, signed at Burgos, May 1374, beginning 'In thanksgiving to God, through whose favour and mercies,' etc. A former statue of the king was re-

moved during the French war to the cellars. The ashes of the Justiciero, as he was sometimes called, are buried in the Chapter-room. On the whole it is a most indifferent edifice.

*Santa Maria.*—The earliest church in Madrid. It was used by the Moors as a mosque, and its name 'de la Almudayna' (a granary), is certainly Arab, and is applied to the Virgin, a miraculous image said to have been found near a Moorish granary after the capture of the town by the Christians. The church was repaired by V. Rodriguez; most indifferent. The chapel of Sta. Ana is Gothic, and was built on the site of former cloisters by Bozmediano, Charles V.'s secretary. The *fiesta* of this saint used formerly to be solemnised with curious dances, singing, etc., about which see Cervantes in the beginning of his 'Gitanilla.'

*San Andrés.*—An early church to which the Catholic kings, who lived on the site now occupied by the mansion of the Duke of Osuna, contributed. Philip V. began the chapel of San Isidro, tutelary of Madrid, in 1668; it cost 1,000,000 ducats. The barocco, heavy style, is well worthy of its architect, Villareal. The pictures are by Ricci and Carreño. Behind this church is the Capilla del Obispo, Gothic; finished by Bishop Gutierre, but founded and begun in Charles V.'s time by Vargas, who had been a friend and counsellor of the Catholic kings, whose reliance on his penetration was so great that it gave rise to the proverb, 'averiguelo Vargas.'

*San Ginés.*—Rebuilt about 1642; very indifferent, except for a crypt, 'la boveda,' where on certain days of the year, Lent and others, such '*ejercicios espirituales*' as flagellation, or

pious whipping, take place; but the custom is slackening, and the rods are no longer in great request. Observe here a paso of a Santo Cristo, by Vergaz, and Christ seated and stripped, by Alonso Cano.

*Las Salesas.*—Built 1749 by Ferdinand VI. and his queen, Doña Barbara, for the education of noblemen's daughters. It cost £83,000; Carlier was the architect. The façade towards the garden is the best and most effective. It is on the whole a large and regular edifice, well proportioned, but with the tinsel and cumbrous ornamentation so much in vogue at the time. Ferdinand VI.'s sepulchre, by Sabatini and Gutierrez, is fine. A wit has said of the whole: 'Barbara Reyna, barbara obra, barbaro gusto.' In the 16th and 17th centuries most countries had an especial church and hospital built for the exclusive use of their countrymen, travelling or residents, and supported by them. Thus the English had 'San Jorge,' built in 1611, on the site of the present San Ignacio, in Calle del Principe; the French, in 1615, built San Luis, where to this day the French at Madrid resort to hear sermons, etc., in their native tongue. The Italians founded that of 'el Nuncio,' or Los Italianos, in Carrera San Geronimo. The Portuguese built 'San Antonio,' which has some good frescoes by Giordano and Ricci. The Flemish, in 1606, erected that of 'San Andrés,' etc. The religious festivities are devoid of the usual pomp displayed elsewhere; and the procession of Corpus, Holy Friday, etc., must not be seen here, but in Toledo, Seville, Valencia, etc.

*Public Buildings.*—*Town Hall* (*Casas Consistoriales*) is an oblong edifice of the middle of 17th century, with

square towers at the corners, composed of two stories; the interior is spacious, the staircase fine. The best façade is that on Calle de la Almudayna, modernised by Villaneuva. The Custodia, a fine work of Alvarez, 1588, was stolen some years ago. On the site of the Town Hall stood formerly the *Consejo de Madrid*, built under Juan II. In this plaza took place the Autos Sacramentales. The Ayuntamiento or corporation had the privilege (granted 1317) of managing everything connected with these performances, to form the companies of actors, etc.\*

*Panaderia.*—Begun in 1590 for the guild of bakers, as the Carniceria was on the opposite side for that of butchers. Most of it was destroyed in the great fire of 1672, and the present edifice raised in imitation of the former, to which, by way of improvement, churrigueresque appendages were added.

*Audiencia.*—This tribunal, now in Las Salesas, formerly occupied the site of an edifice built for a *carcel de corte* by the Marquis de Crescenci for Philip IV., and over the door was kept the

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\* In the beginning of 17th century the celebration of these autos during the festivities of Corpus Christi ran thus:—The first and second autos were first performed on Corpus day at 4 P.M., in the palace, then again at the Consejo de Castilla, in the same plazuela; and at night in the presence of the members of the Council of Aragon. Next morning the autos were performed before the Inquisition, the Corporation, and Ministerios. The public were not admitted until the 8th representation. These semi-religious spectacles fell off after 1664. Calderon, the celebrated Spanish author, wrote seventy-two autos, with *loas*, by order of the ayuntamiento, to whose archives he bequeathed them; most of them were stolen, but copies were left in their stead, the copyright of which the bookseller, Pedro Pando y Nier, purchased in 1716 for 16,500r.

inscription:—‘This Carcel de Corte was built for the safety and comfort of prisoners.’

*Casa de los Consejos.*—Opposite the church of Santa Maria, begun in the reign of Philip III. by the Duke de Uceda. A fine large solid building, well proportioned. The lottery is drawn here.

*Congreso (House of Commons).*—Begun in 1842 by Señor Colomer, and finished in 1850 on the model (!) of the French Corps Législatif. In the centre of the principal façade is a triangular front, on the tympanum of which is represented Spain receiving Law, accompanied by Power and Justice; the execution of this satire is very clumsy, and no less so are the ferocious lions on the sides of the steps, one of which was singed by a cannon-ball in 1854. The interior is handsomely furnished and decorated with pictures by Señores Madrazo, Rivera, Espalter, etc. Observe the fine one of the ‘Comuneros,’ by Gisbert, a rising painter. The public are admitted to the *Tribuna publica*; but travellers had better apply to a member for ticket to *Tribuna reservada*. Members speak from their places. The ministerial bench is called *el banco azul*. The speakers most worth hearing are:—Messieurs Castelar, Cánovas, P. Herrera, etc. Their eloquence is flowery, elegant, graphic, racy, very eastern; diffuse, seldom to the point, personal, recriminatory; and thoughts, often richly laden, float, with wings expanded by imagination, upon a sea of words, and too often sink.

*Senado (House of Lords).*—A paltry low edifice. It contains, however, some good modern paintings, by Predella, etc.

*Public Offices.*—The Home Office is in Puerta del Sol,—very square, very heavy, very ugly, and the work of the French architect, J. Marquet, who forgot the staircase, which was subsequently placed in a corner of the edifice. The *Ministerio de la Guerra* occupies a very fine large building, some 186 ft. long on each façade, near the Prado, and called ‘de Buena Vista.’ It was built by the Duchess of Alba, mother of the present duke, and afterwards purchased by the obsequious corporation to present it to Godoy, Príncipe de la Paz. We may also mention the very large and well-built *Casa de Moneda*, the mint erected in Paseo de Recoletos; the tobacco-manufactory; the *Finance*,—*Ministerio*, Calle de Alcalá; the Bank of San Fernando, a handsome building in Calle Atocha, and the paltry Bolsa.

There are some fine and well-organised hospitals—that of La Princesa, the expenses of which are about £8000 a year; the Facultad de Medicina de San Carlos, a fine building; Anatomical Museo, etc.

*Private Houses.*—The mansion of the Duke of Alba, called *Palacio de Liria*, is low, but with a fine façade built by Ventura Rodriguez, and contains a sumptuously-furnished suite of apartments, a picture-gallery, library, armoury, and a theatre. That of the Duke of Villahermosa, in the Plaza de las Cortes; that of the Marqués de Casa Riera, etc., in Calle de Alcalá, are large but commonplace. That of the Duke of Medina-Celi occupies an area of 245,000 square feet; it has been recently repaired in the French style of the 17th century. Notice the staircase, reception-rooms, and armoury, which latter forms a special independent building. The church and gardens, etc., are all worthy of the

great house. In the Paseo de Recoletos, which is the Madrid Avenue de l'Impératrice, several handsome hotels have been recently constructed. Observe amongst them the Italian palace of *Marquis de Salamanca*; everything that taste, wealth, and Andalusian love of display can produce, has been collected here. The picture-gallery is first-rate, so is the library; and the conservatories, a reduced model of the Crystal Palace, are worth a visit. Opposite to the Museo tourists must not fail to visit the exquisite *Moorish residence* which Monsieur Bousvillahl, one of the ablest French architects of the day, has constructed for Sr Xifré.

#### Squares, Bridges, Streets, etc.—

There are seventy-two squares in Madrid, most of which do not deserve the name. The principal are *Plaza Mayor*; 434 ft. long, 334 wide, 1536 in circumference. This square is surrounded by an open portico (30 portales), divided by pillars rising 71 ft. high, which support the three stories of the houses. Several arched ways give ingress into it. On the site of a former one, which was made in the reign of Juan II., the present one was built for Philip III. by L. Gomez de Mora; was begun December 1617, and finished two years after, at a cost of 9000 ducats; 4000 persons could lodge in the houses around, and the square on great festivities would hold 50,000 spectators, when balconies were let for twelve ducats, a large sum then, but small in proportion to that paid at the royal bull-fights which took place here to celebrate the marriage of Queen Isabel II. In May 1620 it was inaugurated by a great *funcion*, in honour of the Beatification of San Ysidro, whose canonisation took place two years after. On June 1, 1623, Charles I., then Prince of Wales,

was here present at a bull-fight; and on August 21 cañas took place, when all the beauty and grandes gathered round the English prince, and when the king, to pay him court, led himself one of the ten cuadrillas. Charles sat close to his affianced bride, the Infanta Maria, from whom he was separated by a slender railing.

In 1631 a great portion of the S. side was destroyed by fire, and in 1672 another fire consumed the Panaderia. In the centre stands a superb equestrian statue of Philip III., executed by Juan de Bologna, from a drawing by Pantoja, and completed by Pedro Tacca. The horse looks like a prize cow, which is no fault of the artist, but of the breed. The Plaza is the rendezvous of the lower classes, and as such interesting to the artist. About Christmas it presents a most animated sight—piles of oranges and sandias, droves of turkeys, sweetmeats, turrone and mazapanes, drums, panderetas, crowd it on all sides, converting it into a pandemonium of delights.

*Puerta del Sol.*—Said to derive its name from one of the gates of Old Madrid, which stood here, towards the E. This is the heart of the city, from which the main streets diverge like so many arteries. It is the rendezvous of idlers as well as men of business, for here all come to deal with time, that precious metal which the wise man turns into gold, and the fool squanders. *Tomar el sol* is, however, the principal occupation, and endless cigarritos and schemes are puffed, which all end in smoke. In the centre is a fountain and basin much admired by the natives, and in which three overheated young Britons dived and swam some time since by way of a lark, and to the indignation and stupor of the police and passers by!



*Plazuela de la Villa* (see *Town Hall*). The large house near the Town hall was the palace of Cardinal Ximenes, and the balcony is pointed out, looking to Calle del Sacramento, from which the cardinal, on his being asked, by a deputation of the irritated nobility, to show the letters-patent which gave him authority over them, answered, pointing to the formidable array of troops and cannons which were formed on the plain below—'These are the powers by which I govern the kingdom, and I will continue to do so, until the king, your master and mine, comes to relieve me ;' but his historian, Alvar Gomez, denies the fact, and adds that it is a bad imitation of Scipio's saying. Here also is the Torre de los Lujanes, where Francis I. was confined until removed to the palace, and from which, according to Mr. Scribe, in his 'Contes de la Reine de Navarre,' he could plainly hear singing and the guitar played from the other side of the Manzanares.

*Plazuela de la Paja*.—A large open square, where several autos-da-fé and political executions have taken place. It is the principal corn-market. Between this and the Plazuela de la Villa is that de la Cruz Verde, in the centre of which stands a cross which marks the spot where the last auto-da-fé took place in Madrid.

*Plaza de Oriente*.—E. of Royal Palace, one of the earliest squares planted with trees, and which have since become general in Madrid. It is decorated with indifferent statues of kings and queens of Spain, which formerly stood on the stone balustrade of the palace. In the centre is a magnificent equestrian statue of Philip IV. on his war charger, a present of the Grand Duke of Tuscany. Montañes carved the model in wood

after designs by Velazquez, and it was cast at Florence, 1640, by Pietro Tacca. It weighs 180 cwt., and is 19 feet high. Galileo is said to have suggested the means by which the balance is so admirably preserved. All the front portion is hollow, and the hinder massive. When made it was valued at 40,000 doubloons. The bassi-relievi represent Philip IV. knighting Velazquez, an allegory, etc.

*Streets*.—The handsomest street is *Calle de Alcalá*. *Calle Montera*.—This steep street is lined with shops—half-way is the church of St. Luis, an indifferent edifice—and terminates at a fountain. It derives its name from the fair wife of a Montero del Rey, who lived here. The portion around the church is called *Red de San Luis*, a name applied to markets where cattle and sheep were sold, and especially sheep, which are kept within esparto nets (*redes*).

*Caballero de Gracia*, so called because Jacopo de Grattis of Modena, a knight of the order of Christ, died here at the age of 102 (1619). In the same street died also Anthony Asham, Cromwell's ambassador, who was murdered, May 6, 1650, by some English royalists, to avenge Charles I.'s death, for which Asham had voted.

*Jacometrezo*, so called from the residence of Jacopo Trezzo of Lombardy, a sculptor of renown in the reign of Philip II.

*Leganitos*, Arabicè *al Gannib*, gardens, orchards, which were here formerly, extending to Calles de las Huertas and Jardines ; these have long ago disappeared, and the roses that grow here now have more thorns than perfume,

In Calle de Platerías lived the plateros or silversmiths, some of whom have continued to do so.

**Gates: Puerta de Alcalá.**—A very notable triumphal arch, built in the reign of Charles III., to commemorate his arrival at the Corte. It is 70 ft. high and consists of 5 arches. It was designed by Sabatini, and is decorated with Ionic columns, the capitals of which were moulded on those executed by M. Angelo for the Capitol at Rome.

The *Puerta de Toledo* is large but of no merit; that of *San Vicente* is indifferent.

**Bridges: Puente de Toledo.**—Very picturesque. Consists of nine arches, elegant and plain. Built on site of a former one in 1735; is 36 ft. wide and 385 long; half-way are the statues of San Isidro and his holy wife. On the plains around it (to the left, next the gate) executions take place. Here the gallant General Diego Leon was shot, for supposed high treason, by order of Espartero, and fell a prey to party spirit; and the Cura Merino, who stabbed Queen Isabella some years since, was garrotted and burnt. Public executions are now unfrequent, their effect on the lower classes being homeopathic, and rather productive of crime.

**Puente de Segovia.**—A well-built bridge after designs by Juan de Herrera, and all of stone. Nine arches, 31 feet broad and 695 long. Though much injured by the accumulation of sands and neglected, it is nevertheless a fine bridge, and deserves a river.

The *Manzanares*.—This waterless river takes its source eight leagues off,

near a small village of that name, flows N.W. to S.E., crosses the Prado, leaves the Casa de Campo to the right, and Madrid to left, and four leagues farther joins the Tarama. Like most rivers in Spain, it is but a mountain torrent produced by snows, and therefore almost dry in winter, and sometimes overflowing in the spring. Many therefore have been the pleasantries of which this poor stream has been the butt. The Canal de Manzanares, begun by Charles III., finished by Ferdinand VII., and which commenced at the bridge of Toledo and went as far as Vacía Madrid, has been recently suppressed. The Canal de Lozoya, or Isabel II., begins at Torrelaguna, and runs 70 k. into Madrid: the aqueducts of Valdealeas and Sotillo, with the dyke of the Oliva Ponton, are the most important works. The engineer, Sr. Lucio del Valle, was created Marqués del Lozoya.

**Prout-bits.**—The old Madrid of Lope de Vega and Calderon, the Madrid of Capa y Espada, of Cervantes and Gil Blas, was situated S.E. of the palace. About the Almuñeda, the Carrera de S. Francisco, Bajada de la Cuesta de la Vega, Consejos, etc., lived, and still live, the great families of Malpicas, Infantados, Ucedas, Abrantes, Villafrañcas, etc. The portion about Cava Baja, Calle Segovia, Puerta Cerrada, was the Moreria and Jews' quarter. These latter, very numerous in 14th and 15th centuries here, had a fine synagogue, and paid a tribute of 10,105 maravedises. (Patron-general formed at Huete, 1348.) The physician of Tenorio, Archbishop of Toledo, was a Jew, Maestro Pedro (1395). The Jews lived also on the heights of Las Ventillas.

**Promenades.**—In the time of Enrique IV. the paseo was 'La Redon-

dilla,' near the Vistillas. The gentlemen rode on ponies and the ladies on mules, richly caparisoned, and riding on *rudana* saddles, or, *à la ginetà*—that is, sideways—but more especially like men, which latter custom was in use even as late as Charles IV.'s reign, whose queen adopted it exclusively.

The *Prado*, as its name indicates, was an extensive meadow situated near the Retiro, in whose palace the court of Philip IV. almost always resided. Charles III. turned it into a promenade, planting trees, and erecting the fountains, etc.

The Paseo del Prado really extends from the Paseo de Atocha to Calle de Alcalá; but what is more generally known as the Prado is *el Salón*, a magnificent walk 230 ft. broad, and situated between Carrera de San Geronimo and Calle de Alcalá. The fountains are indifferent, and by Vergaz, Alvarez, etc. Notice, however, as exceptions, the Fuente de Neptuno, by Francisco Gutierrez, and that of Cibeles, by Pascual de Mena. Between this salon and the obelisk on the opposite side is a broad drive. The obelisco, called the 'El dos de Mayo,' is situated on left of the steep avenue leading to the Retiro. It stands in the centre of a funereal-looking garden, called Campo de la Lealtad, and was erected in commemoration of a combat which took place here in 1808, between some paisanos, headed by three gallant artillery officers, Ruiz, Daoiz, and Velarde, and some French troops under General Lefranc, who were endeavouring (and finally succeeded) to obtain possession of the artillery depôts of Monteleon.

The Prado is now more frequented by the lower than the upper classes, who prefer the Paseo Castellana. The hours are, during the winter, from 3 to 5 P.M.; in summer, 8 to 11 P.M.,

when the gas-lamps are lighted. Iron chairs, 2 cuartos each, are placed in rows, and the air rings with 'Fosforos y cajillas,' 'Agua fresca como la nieve, quien la pide, à seis mais (maravedises) naranjas.' The girls and boys form 'coros,' and sing whilst turning round, to the tune of 'à la limon! à la limon!' all screamed through the nose; for the human voice and that of birds is not harmonious in the south as it is in northern climes. The Paseo Castellana is the favourite paseo from 4.30 to 6.30 P.M. It has been considerably improved recently. It is formed by a long broad avenue in the centre, a smaller to the left for horsemen, and walks on the sides, divided by shady trees for the multitude that goes on foot. There is a well-known fountain, *de la Alcachofa*, but it is no model of taste. The equipages are very numerous, and well got up, and the horses, mostly English, or of the Tarbes breed, handsome and costly.

The *Paseo de la Virgen del Puerto*, near the Manzanares, is frequented by the lower classes on holidays. It was a very fashionable resort in the 16th and 17th centuries; and on the morning of St. John's Day, ladies went down to 'coger el trébol' ('ah, qu'il fait donc bon, cueillir la fraise,' says the French song); and the Verbena nights were boisterous and animated, so much so, indeed, that, in 1588, that of San Juan was prohibited by the clergy, to propitiate God, and deserve his protection in favour of the 'Armada Santa,' sent against the heretic English. The only Romeria now is that to San Isidro (May 15th), a small church erected by Charles V.'s queen; repaired 1724. Go to it by all means, and look at the bucaro vases, cántaros, alcarrazas, pucheros with bells, etc. That of *San Antonio*, a small Hermita on the Florida

(another promenade little frequented now), is the exclusive religious festivity of quadrupeds, whose patron that saint is considered to be. Strings of mules, horses, donkeys, flock to the shrine to be blessed by the priest. The mules on that occasion are shorn, esquiladas, and tasteful designs cut out in their hair, such as flower-vases, trees, etc. This pious pilgrimage is rigorously observed by grooms, who, in their zeal for the welfare of their masters' beasts, push on always to the shrines of god Carifena and goddess Cerbeza, which are close by.

**Buen Retiro** (*retiro*, a retreat, seclusion, a refuge).—Here stood formerly a hunting-box, called 'El Cuarto,' and enlarged by Philip II., who added galleries and four towers, likening it to a villa in which he had lived with Queen Mary during his sojourn in England. Count-Duke of Olivares, Philip IV.'s privado, fearing lest want of amusements should turn the king's mind to politics, built a new palace in 1630, which became the rendezvous of wits and great artists, and was celebrated for its theatricals and masquerades. It was burnt down in 1734, when the beautiful Titians and Velazquezes it contained were consumed. The gardens form a pleasant shady promenade, and in the spring, when its numerous hedges of lilacs bloom, it is a charming resort. At the end of the broad central avenue, decorated with statues of kings and queens of Spain, is a large pond, *el estanque*, with several pavilions. There was formerly a flotilla of boats, placed under the command of an admiral. In the menagerie, *Casa de Fieras*, live two or three octogenarian bears, a featherless hoary eagle, and half a dozen canaille-looking monkeys.

A broad carriage-road runs from the

gate in Calle de la Venta, past the Casa de Fieras, to the Paseo de Atocha. It is the fashionable drive in winter from 4 till 6, and in summer from 6 till 8. Parallel to it is a road for riders, and a footpath shaded by an avenue of Wellingtonias. At the end of this avenue is a view over the arid country, with a low hill in the distance crowned with a chapel, and called *el Cerro de los Angeles*. At the upper end of the Buen Retiro is a mound with a 'Belvedere,' commanding a panoramic view of Madrid. The rustic cottage, *la Casa Perla*, is now a Café. During the summer months a military band plays in the gardens. There are, besides, a skating-pond, a winter garden erected near it, and a good rink.

**Barrio de Salamanca**.—A new and most healthy quarter of Madrid, laid out by the wealthy and enterprising banker, the Marquis of Salamanca. It contains several magnificent mansions.

**Casino de la Reyna**.—In the Embajadores. A small palace where formerly distinguished foreigners were sometimes lodged. Since 1871, it has been converted into the Archaeological Museum.

**Botanical Gardens**.—Entrance opposite to picture-gallery (S. side). Has been turned into a *jardin de aclimatacion*. It contains little to interest botanists, and is ill kept. Open from 1st May to 30th Sept. from 4 P.M. till dark, and all the year round with permit from the Director, D. Miguel Colmeiro, who lives in Calle Clavel No. 2. An indifferent conservatory and library. Botanical lectures in winter.

**The Campos Eliseos**.—Behind the bull-ring. Formerly a prettily arranged place of public resort, with a good

theatre; now of no account, save for Sunday and other festival dancing, etc., and destined to be speedily built over.

**Theatres, Bull-ring, etc.—Italian Opera.**—Begun in 1818, and opened in 1850. It is called Teatro Real, and is situated close to the royal palace. The exterior is indifferent.

*N.B.*—In all Madrid theatres there are two separate ticket-offices: one where stalls, boxes, etc., are hired; and others, where *entradas* or tickets of admittance are sold, about 4r. each. A box (un palco), 140 p.; a stall (butaca), 12 p., the upper row of boxes, palcos principales are cheaper. *N.B.*—Two tickets must always be taken, one for box or stall, which is delivered to the keeper, and the entrance ticket (entrada) which is delivered at the door. Fashionable visitors go to stalls. As to toilette, men go as they choose, except to the boxes, when they dress. Ladies dress a good deal. Bonnets can be worn at the stalls, but none in boxes. Low dress or demi-toilette is usual. The opera begins generally about 8.30, and ends at 12 P.M. The *entr'actes* are long; the orchestra good and well conducted. Italian opera and ballet, and sacred music during Lent. The house is very elegant, and handsomely furnished; it is capable of accommodating 2000 spectators, and the stalls and boxes are easy and comfortable. Notwithstanding the low prices, the company is generally first-rate. The Government gives no subvention, and the *empresarios* ruin themselves, with the greatest possible certainty of doing so, when they take it up.

**Hours.**—Theatres mostly begin at 8 P.M., and end at 11.30 or 12 P.M. *N.B.*—It is the habit between *entr'actes* to

pay visits to boxes. Smoking and refreshments are tolerated in most theatres. There is in each, or close by, a *café* with ices, etc.

**La Zaramela.**—Calle de Jovellanos. It is a very pretty theatre, destined exclusively for the National Opera Comique. Palcos and plateaus, 15 p. at the bureau, and 20 p. at *contaduria* (without *entrada*). The *entresuelos* (*rez-dechaussée*, literally), and principales, same prices. Butacas, 3 pes. and 4 pes. at *contaduria*. 3r. each *entrada*; the lowest is 3r., much frequented.

**Teatro Español.**—Calle del Principe. The best theatre to have an idea of the actual Spanish drama. All the new plays are given here. Will contain 2000 spectators; the best acting in Madrid. Except in first boxes, ladies can dress as they choose at either; palcos de platea and bajos (without *entrada*), 35 pes.; a stall, 4 pes.; the prices, however, vary.

**Teatro Apolo.**—Calle de Alcalá. One of the most elegant here. Comedies and melodrama. A box, 25 pes.; a stall, 3 pes.

**Teatro de la Comedia,** Calle del Principe, new and well arranged.

**Teatro y Circo del Principe Alfonso,** originally built as a circus. Paseo de Recoletos 17. Now a large summer theatre.

**Novedades,** Plazuela de la Cebada.—A low theatre; popular dramas, farces.

**Circo-Hippodrome de Verano,** Plaza de la Lealtad.

**Circo de Price.**—(English circus.) Plaza del Rey. Very good.

*Variedades.*—Calle de la Magdalena. —A small theatre. Comedy, drama, and Spanish dancing. No toilette required for these houses. *Palcos bajos* (without entrada), 12½ pes. ; *principales* (idem), 8½ pes. ; *butacas*, 3 pes.

*The opera* begins in October and ends in April. Subscriptions are cheap.

At some of the second and third rate theatres—*Variedades*, *Lara*, *Eslava* and *Martin*—the house is cleared at the conclusion of each piece. There are bad imitations of *Mabille*, *Salle Valentino*, *Château-des-Fleurs*, etc., at *Salon de Capellanes*, *Calle de Capellanes No. 10*, from middle of November to *Domingo de Piñata*, from nine to two in the morning ; but some finish much later. Prices, 6r. to 10r. The company is *nombreuse, mais pas trèschoisie*. The public and private gardens—from the *Buen Retiro* downwards—form the great rendezvous in the summer evenings, from 9 to 11.30 P.M. The music at the *Retiro* is good. There are masked balls at the different theatres ; but the only ones to which ladies go (in dominos, of course) are the *Teatro Real* and *Zarzueta*. The men go unmasked. The fashionable hours, twelve to four in the morning. The best society go to these. (For other festivities see General Information : *Festivities*.)

*Plaza de Toros.*—The bull-ring outside the *Puerta de Alcalá* was built in 1749, by Philip V., who tried first to do away with the bloody spectacle, but could not succeed. He regained his popularity by building a new one, as, according to Ferdinand VII., the great political maxim for government in Spain is, *pan y toros*, an echo, as it were, of *panem et circenses*. The huge building is rather effective with its Moorish forms, and the best *corridos* in Spain are seen

here to perfection. They usually take place on Sundays—beginning from April to September or October. The ring contains about 14,000 spectators. Ladies do not go as much as they used, and the royal family scarcely ever. Spanish ladies who go wear the mantilla, which is there almost *de rigueur*, but foreign fair travellers can go in bonnets, as, after all, in them it is less remarkable and better taste. The prices are liable to change, but may be put down as follows :—*boxes* in the shade (*palcos de sombra*), 75 p. ; *palcos de sol y sombra*, 35 p. ; *de sol*, 20 p. But these are most difficult to obtain, as they are almost all subscribed ; in that case travellers (both ladies and gentlemen) had better get *delanteras* of *Andanadas*, if not *tabloncillos de sombra*, 5 p. ; *sol y sombra*, 4½ p. ; *sol*, 3½ p. They generally begin about 3.30 or 4 P.M., and finish at 6 or 6.30 P.M., six bulls being the usual number of victims. (See General Information : *Bull-fights*.) *Novilladas* (young bulls with tipped horns) and *mogigangas* (men and women masqueraded), etc., take place now and then ; but they are low spectacles, seldom attended by any but the rabble. Prices then vary, and a box costs only 12½ p. for ten persons. There are private bull-fights, to which persons can go through acquaintance of the owners. The Duchess of Medina-Celi had one of her own, and her brother-in-law, the Marquis of Villaseca, was a distinguished *torero*. The *moñas* which the bulls wear floating on their backs are then richly embroidered, and made up by the fair who attend. The bulls are chosen purposely very young, and as harmless as consistent with their nature.

*Sociedad de Caza (Hunt Club).*—Composed of the cream of the rising generation, some sporting attachés, etc., harriers from France—some good runs now and then. Apply to the secretary.

*El Veloz (Jockey) Club*, Alcalá 15.

*Cock-fighting*.—At the Circo Gallístico; worth a visit; stalls and boxes. Much betting. On Sundays at 12 P.M.

*Clubs*.—The *Casino*, Calle de Alcalá 36. Visitors admitted (at a small fee), for a fortnight, upon member's introduction; if for longer have to be subjected to ballot, and pay 16 dollars on entering, and 30r. a month. *Trente et quarante* well attended, and much gambling. Foreign papers, reviews, etc. The *Ateneo*, Calle de la Montera, quieter; reading and lecture rooms. If you understand the language, attend the lectures delivered here during the season by well-known men. Conditions almost same as for *casino*. *Circolo de Comercio* and *Union Mercantil*. Two other second-rate clubs. Reading-rooms, Carrera San Geronimo No. 3, ground-floor, and Calle de la Victoria.

*Post Office*.—Calle de Carretas, just off the Puerta del Sol. French and English letters are delivered at noon. Buzones cleared at 4.30 P.M., but letters may be posted at the General Post Office up to 6.30 P.M., and, with an extra 5 centimos stamp, up to 7 o'clock. (See General Information.)

*Telegraph Office*.—Calle de San Ricardo 1. Open day and night. (See General Information, *Telegraph*.)

*British Embassy*.—Calle Torija 9. Hours, from 1 to 3.

*U.S.A. Legation*.—Plaza San Martin 3.

*Church of England Service*.—Twice on Sundays, Calle Leganitos 4; Chap-

lain, Rev. R. H. Whereat. *Scotch Church Service* upon the *piso* above; twice on Sundays. *Spanish Protestant Church and Schools*, Glorieta de Quebedo.

#### DIRECTORY.

*Antiquities, dealers in*.—Dominguez, Alcalá 3; Garcia, Huertas 30; Bonet, Magdalena, 10.

*Apothecaries*.—Borrell, hermanos, Puerta del Sol 5; English and French medicines prepared and sold; mineral waters, etc.; French spoken: Lomana, Alcalá 8.

*Bankers*.—Bayo and Co., Greda 9; Moreno, Carrera de San Gerónimo 17; Bauer, San Bernardo 54; O'Shea and Co., Leganitos 46; Credit Lyonnais, Espoz y Mina 6; Union Bank of England and Spain, Ltd., Bordadores 3; Bank of Spain, Atocha 16.

*Baths*.—Árabea, Velazquez 29; very good; De Oriente, Plaza de Isabel II. 1; Del Norte, Calle Aduana 25, and Jardines 16; Niágara, Cuesta de San Vicente 14; Regiamar, Gorguera 14: the most modern (Russian, vapour, and medicinal baths).

*Booksellers*.—Bailly-Bailliére, Plaza Santa Ana 10; Estéban y Perez, Buenavista 20; San Martin, Puerta del Sol 6; Fernando Fé, Carrera de San Gerónimo 2.

*Dentists*.—Warren, Calle Serrano 5; Edwards, Recoletos 12.

*Diligences*.—General Office, Alcalá 13.

*Doctors*.—Kispert, Arco de Sta. Maria 41; Riedel (the Queen's physician). Both these speak English. Bide, Calle Tetuan 23 (French). *Homœopathic*,

**Hysern**, Plaza de Jesus 3; Nuñez, Habana 3. Usual fee, 10 pesetas if consulted at home, 20 pesetas if sent for.

**Fancy Shops**.—Hipólito Bach, Caballero de Gracia 22; Escribano, Carrera de San Gerónimo 8.

**Flowers, bouquets, etc.**—Several good shops in the Calle Sevilla.

**Glovers**.—Lafin, Caballero de Gracia 26; Gely y Compañía, Puerta del Sol 10.

**Grocer, Wine Merchant, etc.**—Bittini, Alcalá 27.

**Hairdressers**.—Belmar, Alcalá 5; Villalon, Fuencarral 29.

**Hatters**.—Aimable, Puerta del Sol 4; Justo Gomez, Calle de Peligros 14 and 16.

**Jewellers**.—Ansorena, Carrera de San Gerónimo 2; Victoria 2, and Espoz y Mina 1; Bruny, Carmen 9 and 11.

**Masters**.—*Fencing*: Broutin, Plaza del Rey 5. *Music*: Mas, Carretas 22 (guitar); Inzenga, Desengaño 22 (Spanish songs, etc.). *Spanish*: Cornellas, Carbon 8; Caballero, Alcalá 23; Giner, Obelisco 8.

**Manila shawls and fans**.—Barcenas, Calle Mayor 3.

**Mantillas, etc.**—Almagro, Calle de la Cruz 38-42.

**Modistes**.—Madame Anglés, Alcalá 35; Madame Maisongrosse, Caballero de Gracia 29. *For bonnets, mantelets, parures, etc.*, Honorine, Victoria 2. *Artificial flowers*, Kuhn, Cruz 42; Lopez, Montera 13 (French shop).

**Money changers**.—Several good in the Carrera de San Gerónimo, Puerta del Sol and Alcalá.

**Musicseller**.—Romero, Capellanes 10.

**Optician**.—Grasselli, Montera 5.

**Perfumers**.—Villalon, Fuencarral 29; Dumangin y Compañía (Rimmel), Capellanes 1.

**Photographers**.—Napoleon, Principe 14. *For views of Spain and the Museo pictures*, Laurent, San Gerónimo 39.

**Shoemaker**.—Cayatte, Carrera de San Gerónimo 28.

**Stationer**.—Romero, Preciados 1.

**Tailors**.—Muñoz y Pedraza, Calle Mayor 1.

**Omnibuses and Trams** ply from and to the different railway stations, and along all the principal streets.

Special omnibuses run to the principal trains from the Despacho Central in the Alcalá, carrying luggage. Fares: From 6 A.M. to midnight, 2 reals; from midnight to 6 A.M., 4 reals: luggage, up to 40 kils., 25 centimos for the day course, 50 centimos after midnight; for every fraction of 10 kils. over 40 kils., 12 centimos by day, 25 centimos by night.

Private omnibuses, of 6 seats, may be hired *á domicilio* for 4 pesetas until midnight, and 6 pesetas from midnight until 6 A.M. 100 kils. of luggage free. For every fraction of 10 kils. in excess, 4 reals for the day service, 8 reals for the night.

**Cabstands** are to be found in the Puerta del Sol and many of the prin-



cial streets and plazas. When unoccupied a small tin card is stuck up on the corner, with the words *se alquila*.

**FARES**—One horse, two seats.

A course by day, till midnight . 1 p.  
 „ from midnight till 5  
 A.M. in summer and  
 6 A.M. in winter . 2½ p.

By the hour.

One or two persons till midnight 2 p.  
 From midnight till 5 A.M. in  
 summer and 6 A.M. in winter 3½ p

Two horses, four seats.

A course by day, till midnight . 3 p.  
 „ from midnight till 5  
 A.M. in summer and  
 6 A.M. in winter . 4½ p.

By the hour.

By day—till midnight . 3 p.  
 From midnight till 5 A.M. in  
 summer and 6 A.M. in winter 4½ p.

*N.B.*—These tariffs are liable to variation at fair time, etc.

Very good carriages, with horses and well-appointed coachmen and footmen (*cochero y lacayo*), can be hired at Lazaro Sanchez', Alcalá 40, and Atocha 17. They cost about 750 pesetas a month. Riding horses may be hired from Perelli, riding master, Arco de Santa Maria 40, at a cost of 15 to 20 pesetas per day. Carriages (*calèches, carretelas*, etc.) cost about 15 pesetas for half a day, and 25 pesetas for a whole day.

*The English Cemetery* lies about a mile outside the city, beyond the Puente de Toledo. It is just one acre in extent, and prettily laid out.

*Capitania General*.—Calle Mayor 127. Open from 10 A.M. to 5 P.M. Foreigners who have any complaint to make can

apply to this authority; but if to recover lost articles, or in case of petty conflicts and difficulties with natives, apply to any Inspector de Vigilancia, who is generally civil, may be intelligent, but must not be expected to be active.

**Environs**.—*Casa de Campo*.—A royal shooting-box, on the right bank of the Manzanares, 7 m. in circumference, begun by Charles III. The house is paltry; the supply of water is abundant, and there are some fine avenues. Drive through the Calle Azul, round the pond, to the race-course, where a caricature Derby takes place in May. Good shooting. Apply for permit to visit the royal country-houses to Intendente de la Casa Real. Visit *La Moncloa*, to which place the Buen Retiro porcelain-manufactory was removed by Ferdinand VII. It is situated on the N. of the city, upon the El Pardo carretera. The palace has been turned into a school of agriculture, but with only moderate success. *El Pardo*.—Situated 2 leagues N.W., on left bank of the river. There has been a royal palace here from the very earliest days of Madrid's ascendancy, indeed as far back as the time of Enrique III., *El Doliente*. The present house, however, dates only from the reign of Philip III., at the beginning of the 17th century, when the older pile was burned down. It attained to its present importance in the time of Charles III., who made large additions to it. Since then the place has been a favourite *Sitio Real*, from the excellence of its preserves and its convenient position near the capital. The shooting is first-rate, the covers being about 40 miles in circumference, well planted and stocked. There are not many objects of interest within the house, but the tapestries after designs of Goya and

Teniers should be noticed. English visitors who have seen Ribalta's superb Christ bearing the Cross (sometimes ascribed to Morales) which forms the retablo in Magdalen Chapel, Oxford, will be interested to find a copy of it here—in the royal chapel.

*Alameda*.— $1\frac{1}{2}$  hr. drive, the country-seat of Duke of Osuña; apply for permit to his head steward. Some fine avenues; the gardens well supplied with water. Look at some finely-carved groups of tauromachian subjects, also at the stables and grounds. The latter are, however, falling into a bad state.

*Los Carabancheles*.—Two miserable villages, one *de arriba* and the other *de abajo*, where some Madrid people have had the courage to build villas; amongst them Countess Montijo; half an hour's drive after passing the fine bridge of Toledo. There is a tramway throughout, with frequent cars, and the villages form a great resort of Madrid holiday-takers of the lower classes.

*Boadilla del Monte*.—A small village with a rarely-visited royal residence, lying about 4 leagues from the capital, near Navalcarnero. The house belonged at one time to the infamous Godoy, the 'Prince of Peace,' and contains a few Goyas worth seeing. The excursion is not, however, one to be undertaken by the ordinary tourist.

*Distances to the principal villages near Madrid.*

Alcorcon, 2 leagues, and road to Badajoz.

Alcovendas, 3 leagues, road to Bayonne.

Arganda, 4 leagues, excellent crimson red wine.

Algete, 5 leagues, estates and paddocks of Duque del Sesto.

Barajas, 2 leagues. Good shooting—hares and partridges.

Batres, 5 leagues.

Baztan, 6 leagues.

Canillejas,  $1\frac{1}{4}$  league.

Carabanchel Alto,  $\frac{3}{4}$  league. Vide *supra*.

Carabanchel Bajo,  $\frac{1}{2}$  league. Vide *supra*.

Cabanillas, 9 leagues. Road to Bayonne; some shooting.

Chamartin, 1 league. A dilapidated villa of Duque de Osuña, where Napoleon lodged.

Chinchon, 6 leagues.

Fuencarral,  $1\frac{1}{2}$  league. Eggs sold at Madrid come 'frescos de Fuencarral,' where they perhaps were hatched for months before.

Hortaleza,  $1\frac{1}{2}$  league. As former, on Bayonne road; large village.

Leganes,  $1\frac{3}{4}$  league. Lunatic Asylum.

Loeches, 5 leagues. Mineral spring.

Molar (el), 7 leagues. Mineral spring.

Navalcarnero, 5 leagues. Excellent common red wine.

Pesadilla,  $8\frac{1}{2}$  leagues. Good shooting; Sotos, especially that of Sr. D. André's Caballero.

Romanillos, 4 leagues. Estates of Duque de Alba; wolf-hunting, *a ojeo* in winter.

Torrejon de Ardoz, 3 leagues. Site of battle won by Marshal Narvaez over the Carlists.

Vacia Madrid, 3 leagues.

Vallecas,  $1\frac{1}{2}$  league. Fossil deposits.


Valverde,  $5\frac{1}{4}$  leagues.

Vicalvaro, 1 league. Battle won, 1854, by Marshal O'Donnell, against the San Luis Government generals.

Villaviciosa, 3 leagues. Some summer villas, good climate. Escuela de Ingenieros de Montes.

## MALAGA.

**Malaga.**—Capital of province of same name; bishop's see, and a trading seaport; pop. 116,800.

**Routes and Conveyance from or to Madrid.** By rail  throughout; and thus: Madrid to Córdoba, about 14 hrs.; fares, 194.50, 150.75. Córdoba to Malaga, time, 6 hrs.; fares, 93.50, 70.25. Two trains a-day. Distance, 193 kil.


This is the most direct route between Madrid and Malaga. The scenery is not devoid of interest. The principal town on the way is *Montilla*.

**Description of Route.**—Shortly after leaving Córdoba, the Guadalquivir is crossed on a sheet-iron bridge, resting on tubular piers 17 metres high. The insignificant Guadajocillo stream is crossed three times, and *Fernan Nuñez* is reached—a small insignificant town, 6000 inhabitants, with an old 'palacio,' the property of the duke of that name. Ascending slightly, we soon get to *Montilla*, 15,000 inhabitants; a very strikingly situated town, rising on two hills, from which the view is very extensive. See for details on the celebrated wine produced here, *Córdoba: Excursions*, and *General Information: Wine*. On leaving, the Rio Cabra is crossed, and *Aguilar* is reached, a small town of 12,000 inhabitants, near which are some estates belonging to the wealthy house of Medinaceli. Excellent wines, which go by the name of *Montilla*. An interesting though dilapidated Moorish castle; close to it, upon a hill, stands the Castillo de Anzur, the property of the Duke of Medinaceli. The Genil is crossed shortly after leaving the stream of *Puente Genil*, on an iron bridge. Close to stream and town of

*Fuente de Piedra* are some excellent springs, which either cure, or are sure to alleviate, those who suffer from the stone, whence the town has derived its second name. On right of stream, a small salt-water lake, 16 kil. circuit; on left, a lofty hill; on the opposite side, the fertile 'Campiña' of Antequera.


**Bobadilla.**—Cross the Guadalhorce, branch line to Antequera, whence to Granada. A tunnel 360 met. long. *Gobantes*, 3 hrs.' walk, leads to the much frequented mineral baths of Carratraca. Daily coach from Gobantes to Ronda, 34 m. Some 10 kil. W., another road leads across the Sierra de Peñarubia to the town (4000 inhabitants) and estates of *Teba*, the apange of the late Empress of the French, who is Condesa de Teba. The wines produced in its vicinity are very like that of Jerez. There are some tracts of wild scenery, especially the rocky 'Hoyo,' a little beyond this last stream, and a series of tunnels, 5000 m. long, are successively traversed. Iron and stone viaducts, tunnels, and other extensive and costly works, have been required to overcome the difficulties offered by the nature of the country. On leaving the last tunnel, a beautiful orange-growing valley is traversed, succeeded, shortly after leaving station of *Alora*, by others, planted, besides, with citron trees, pomegranates, etc. *Pizarra*, 3600 inhabitants. Travellers going to Ronda or Carratraca, when proceeding from Malaga, take a road which leads from this station, 2 hrs. Close to *Cartama*, an ancient but now most insignificant town on a hill, may be seen the ruins of an old fortress. The soil around is very fertile.


At Malaga, station 'buses in attendance; 1r. per traveller; 2r. with luggage.

From Seville.—By rail  to Córdoba, whence *ut supra*; also direct, *vid* Utrera, La Roda and Bobadilla, in 6 hrs.

From Jaen.—See Córdoba.

From Granada.—By rail to station of Bobadilla, whence by rail direct. See Granada.

 From Cadiz.—By land, riding by Gibraltar. See Gibraltar; by rail, Utrera and Bobadilla, *ut supra*, or by Córdoba.

 By Sea.—Lopez's steamers (Compañia Trasatlántica) leave Cadiz on the 1st and 16th of each month. Time about 15 hrs. Office of the Company at Cadiz, Isabel la Católica 3. The Compagnie Havraise Péninsulaire run a boat every ten days or so; and the steamers of the John Hall (London) line and the Segovia Cuadra line can be recommended. The former run weekly, the latter bi-weekly, calling respectively at Gibraltar and Algeciras. For alterations in sailings, fares, and also for other less regular steam communication, see time-tables and announcements in the papers, or inquire at the offices of the various agents.


From Alicante, etc.—By the steamers of the Compañia Trasatlántica, twice a month; and of the Compagnie Hispano-Francaise, weekly.

From Gibraltar.—See Gibraltar, 6 to 8 hours' voyage.

Generally speaking there is a pretty constant service between Malaga and the chief English ports (London and Liverpool, etc.), and also between Malaga and the ports of the Mediterranean and Atlantic—Lisbon, Cadiz, Barcelona, Cartagena, Almeria, Tarragona, Marseilles, Genoa and Leghorn, etc. etc. For particulars apply to the

various agents in Malaga, Messrs. Mowbray and Co., Pedro Rico, Zorilla, and others, or see announcements in daily papers. There are likewise larger occasional steamers to Gibraltar, London, Liverpool, Hamburg, Havre and the Galician ports, such as the Cunard boats and the steamers of the French Compagnie Transatlantique (Broker, Andrés Reyes, Alameda 1).

N.B.—Unless taking a thoroughly well-known line we advise travellers to visit the steamers before taking tickets, or else they are very likely to find themselves on board small, dirty and unseaworthy crafts, with but scanty room and comfort for human cargoes.

From Carratraca, daily during the season. From Ronda by rail  and coach daily. Inquire for through tickets at the office, opposite the Hotel de Roma. Fares 10 and 15 pesetas. Travellers may take up dil. at St. of La Pizarra, 1 hour from Malaga. Beautiful scenery in the vicinity. (See General Information: Mineral Springs.)

To Churriana and El Palo. Small dil. daily. An omnibus runs to and from the Palo, one starting from each end at the hour and half hour.

Climate.—This city, one of the most cosmopolitan in the Peninsula, is situated 36° 43' lat. N., and 4° 25' long. W. of Greenwich.

Malaga constitutes one of the most important medical stations in the world, and must necessarily become better appreciated as it is better known.

Situation.—Its very situation is most favourable to constitute a good climate. Malaga lies opened to the fresh breezes from the E. and to the warm S., whilst it is absolutely screened from the N. by its lofty hills. To the W. it is somewhat exposed to the north-western

terral (the French *mistral* and the Italian *tramontana*), which is ushered in through the Boca del Asno, a gap in the Sierra de Torcal; but even that wind is not pernicious, but dry and stimulating at all seasons.

#### TEMPERATURE OF MALAGA.

According to Fahrenheit's Thermometer placed in the open street, in the shade, and facing the North.

at	8 A.M.	2 P.M.	11 P.M.
Nov. 1.	53°	59°	54°
" 8.	60	65	60
" 15.	60	69	55
" 23.	47	61	50
" 30.	58	63	49
Dec. 1.	51	64	54
" 7.	56	72	56
" 15.	52	59	50
" 20.	47	50	51
" 26.	42	54	41
" 31.	47	52	49
Jan. 1.	44	50	40
" 8.	52	61	51
" 15.	51	59	49
" 22.	53	65	51
" 31.	52	64	52
Feb. 1.	53	64	51
" 8.	53	65	54
" 16.	51	64	50
" 17.	56	68	55
" 21.	52	59	52
" 23.	59	70	56
" 28.	53	56	53

It is only during June, July, August, and September, that the temperature is too warm to be agreeable, the thermometer then ranging from 72° to 84° (Fahr.) steady heat. The ordinary temperature is mild and moderately dry and bracing. There is nothing noxious in the atmosphere. There are absolutely no endemic diseases. The great advantage of this climate is, that invalids or delicate persons, who at home would be confined to their houses, can here be out in the open air almost every day during the winter. The above observations have been kindly communicated to the author by Dr. Shortliff (resident physician).

*Winds.*—The most frequently observed are the following, in their order of rotation: E., S.E., S., S.W., W., N.E., and N.N.E. The E., or *levante*, is always charged with moisture, as it

sweeps across the sea; it tempers the summer heat, and is cold in winter, but not lasting then. The S.W., or *vendabal*, is cold and damp in winter, and is precursory of rain and storms, more especially in autumn and spring; but during the summer it is soft and cool, and takes another name—viz. *leveche*, or *brisa del sur*. The S.E. blows seldom: when it does with any violence, the sea becomes rough, and squalls come on. The N.W., or *terral*, is the land-wind, and is often ushered in by the western. It is rare, but produces great excitement in the nervous system; and so much so, that courts of law consider it as a *circumstance attenuante* in cases of crime. During the winter it is generally cold and piercing, but sometimes changes suddenly to warm.

#### ANEMOGRAPHY OF MALAGA. \*

Months.	Eas.	S.E.	South	S.W.	West.	N.W.	North	N.E.
January	65	23	31	54	68	18	42	25
Feb.	40	17	25	76	85	90	33	14
March.	70	43	44	61	61	85	57	10
April.	45	47	53	52	62	90	22	49
May.	88	33	32	60	82	71	25	26
June.	147	64	42	76	61	47	15	4
July.	142	59	45	63	53	39	42	37
August	133	70	32	59	51	38	28	47
Sept.	112	53	30	55	58	57	44	39
Oct.	64	43	56	59	61	87	40	33
Nov.	52	36	25	53	60	94	49	40
Dec.	30	29	14	46	77	148	46	23
Days	988	517	429	714	779	858	443	347

The rotatory motion of the winds is accomplished with great regularity. If the W. wind blows in the morning, it almost invariably turns towards mid-day, either to N.W., N., or N.E.; and when the evening comes in, will change again to E., then S.E., then S. In a

\* Deduced from the observations of nine succeeding years, made and published by Doctor Martinez y Montés.

word, we must observe—1. The antagonism between the sea and land winds; 2. The prevalence of the former during spring and summer; 3. The prevalence of the latter in autumn and winter. The air is generally dry and bracing.

*Temperature.*—The average annual temperature observed during nine years, by Doctor Martinez y Montés, is represented by 19° 14 centigrades.

Winter . . .	13.22c.
Spring . . .	20.28
Summer . . .	26.88
Autumn . . .	16.28

In winter there is only 3° difference between the highest and the lowest temperature—viz. that which separates January (11.73), from March (14.86).

Temperature at Malaga in an Average Bedroom without Fire. Therm. Fahr.

	Nov.	Dec.	Jan.	Feb.	Mar.
At 8 a.m. . .	64.3	61	58.5	63	62.8
At 12, windows open . . .	66.1	62.4	60.5	64.8	64.3
At 10 p.m. . .	65.8	62	60.3	64.5	63.8
Highest at any of those hours . .	70	69	66	66	66
Lowest during the day . . .	63	52	54	62	62
Greatest range at 10 p.m. . .	4	15	11	3	3

The mean winter temperature is 55.41; thus it is that Malaga is 6° warmer than Rome, 7° than Nice, 8° than Pisa, 13° than Pau, 15° than London. But it also is 6° colder than Madeira, 4° than Cairo, 3° than Malta. The mean temperature of spring is 62.55, being identical with Malta and Madeira, but 5° warmer than Rome or Pisa, and 8° than Pau. 'The mean annual range is 49, many degrees less than any other place on the Continent; that at Pau being 68°; at Rome, 62°; at Nice, 60°. The range of Madeira, however, is only 31°. The mean daily range amounts

to 4.1 only, and in this respect the climate is superior to any that has been noticed; the daily range of Madeira being 9½°; of Rome, 10°; of Nice, 9°.' (Dr. E. Lee, *Spain and its Climates*.)

The above details are from a brochure on the Chapel and Cemetery, to which the writer has appended notes on the climate. These are mostly gathered from the journals of invalids, and may be entirely depended upon. It also states that 'constant sunshine seems to be a characteristic of Malaga.' A day on which the sun does not shine at all is very unusual, especially in November, December, and January. In February and March the air is less dry, and a few cloudy and overcast days generally occur; but even of these days a portion is frequently bright and clear.

*Dryness of Air.*—There are not during the whole year more than ten days on which rain would prevent an invalid from taking exercise. It is the extreme dryness of the air that seems to be the most remarked feature in the climate of Malaga; and it is this which renders it for many invalids much superior to Madeira, which, although warmer by some degrees in the middle of winter, is very damp and relaxing. (For comparison with temperature of principal medical stations, see General Information: *Climate*.) From this table it will be seen that it is only 2° lower than Malta, and 5° than Madeira, for the mean winter and spring temperature—being higher than all the most celebrated places in Europe, and, indeed, in spring it is 5½° higher than even Malta and Madeira. The thermometer seldom or never falls to 0°; and as to snow, the oldest inhabitants hardly remember to have ever seen it.

It rains now but seldom; and the evaporation is so great that the rain

that falls has no influence on the air, and, to be abundant, a shock, or strong contrast between the E. and W. winds, or between the E. and S.W., is necessary. During nine years it has rained only 262 times, being an average of 39 rainy days in the year; the quantity fallen measuring 405 mill. Now, the number of rainy days (yearly) at Madeira is 70; at Rome and Naples, twice as much as at Malaga; and at Pisa, far beyond. The sky is clear and limpid all the year round; and the sky of the Campagna of Rome, the heaven of Greece, is nothing compared to the splendours of the gold and purple atmosphere in which the sunset bathes this favoured city. Now, during the above nine years, the state of the atmosphere was—

Clear . . .	1974 times.
Cloudy . . .	691 „
Rainy . . .	262 „
Light Clouds . . .	988 „
Foggy or misty . . .	16 „ in 9 years (!)
Tempestuous . . .	3 „ (!)

The annual mean is 16.5. The greater proportionate amount of rain, says Dr. Lee, falling in the autumnal months.

RAIN TABLE.—Observations from September 1846 to September 1851.

	1846-7	1847-8	1848-9	1849-50	1850-51
From Sept. to Dec. inclusive	14.5	9.7	6.3	8.8	3.10
From Jan. to Aug. inclusive	9.3	10.5	10.1	6.7	8.8
Inches . . .	23.8	19.75	16.4	15.5	12.3

(Topographia Medica de la Ciudad de Malaga, por D. Martinez y Montés. Malaga 1852.)

*Influence of this Climate on Health and Disease.*—The characteristics of the climate are—great dryness of the air and trifling fall of rain, high winter temperature, absence of pernicious winds

and storms, prevalence of bright and clear weather. The houses are generally badly prepared against the heat; the choice of a house, its aspect, etc., are therefore important. The changes between diurnal and nocturnal temperature are often pernicious to very delicate nervous constitutions. The *terral* produces excitation both in healthy and sick persons, and aggravates phthisical affections; and cerebral congestions often arise, inducing, moreover, paralysis. The *levanter* produces different kinds of neurosis, and, by suppressing the transpiration, predisposes to affections of the digestive organs. The mortality tables in the hospital for nine years show the following cases:—

Gastro-ataxic and typhoid fevers . . .	90
Apoplexy and chronic cerebral affections . . .	64
Phthisis . . .	239
Chronic affections of the digestive organs . . .	332
Dysentery . . .	87
Dropsy . . .	259
Wounds . . .	142

Phthisis and chronic diseases of the respiratory organs constitute about a ninth part of the whole mortality in the town and hospital. This climate is advantageous to already consumptive persons, calculated as it is to retard the manifestation of serious symptoms, but it also weakens and morbidifies, if we could so say, the healthy tubercle, and often causes the disease among the younger portion of the population and higher classes especially, opposing no invigorating influence, but on the contrary, aiding the debility and annihilation which may be caused by excesses, there being a great and continual expense of life in this hothouse temperature.

*Opinion of Dr. Ed. Lee.*—A winter residence would be advantageous in many of the cases of deteriorated health and functional disorder of the digestive apparatus. In all complaints referable to nervous excitation, in dis-











eases of the heart and large vessels, accompanied with active and irregular circulation, I should apprehend the climate of Malaga would be rather prejudicial than otherwise. On the other hand, the warmth, dryness, and equability of the climate would prove highly beneficial in many cases of chronic gout and rheumatism unattended by vascular excitability; as also in scrofulous complaints, and in the sequelæ of intermittent fevers and other diseases of a malarious origin, or contracted during a residence in tropical or unhealthy localities. In cases of consumption many considerations must determine the invalid to prefer this to any other climate, and we must refer him to especial doctors and treatises on the subject. In incipient tubercular disease, in persons of an excitable habit, and also in a more advanced stage, in such subjects Dr. Lee prefers Madeira, Pau, or Pisa, that of Malaga being, he thinks, 'particularly calculated to remedy disease in those early stages when the patients either present no peculiar excitability of temperament, or are of a languid, lymphatic, or strumous habit.' In the majority of cases of chronic laryngeal and bronchial disease, when *not* accompanied with quickness of pulse and general irritability (in which cases Pau, Rome, Pisa, Madeira, are preferable), the climate of Malaga would be likely to prove eminently serviceable, and many such patients might confidently look forward to a permanent cure. Chronic coughs, most kinds of asthma, will be also speedily cured, or at least considerably alleviated.

*Opinion of Dr. E. Casenave* (of Eaux Bonnes, France).—Malaga being a dry, relaxing climate, is unsuited to those consumptive invalids whose excitability is great, or of a marked sanguine temperament. To recommend Malaga to those, is, he says, to send them to certain death. We ourselves travelled from Alicante to Malaga with a young Englishman who was far advanced in phthisis, and apparently very excitable. In consumption, where lymphatic temperament prevails with or without scrofula, this climate is highly beneficial. It is chiefly in the primary period that it must be resorted to. The sojourn may extend from the end of October to the end of April, and, if benefited, the invalid may complete the season at Granada—May and June; or at Ronda. Invalids should choose a southern aspect, to avoid the N.W. *terral*. The mortality tables show 1.17 in the city (1860), of which 29 out of 5468 died aged between 91 and 100.

Invalids should avoid out-door exercise after sunset, and select a residence with a good aspect, and by no means one exposed to the N.W. winds.



CITY ARMS OF MALAGA.

**Hotels.**—*Grand Hotel de Roma*, on the shady fashionable promenade of that name. A fine large house, with good exposure; interpreters and cicerones speaking English and French. English paper taken in; charges high, and determined by the aspect and story. On Puerta del Mar, and Calle de Panaderos 8 pes. a day. Entresol on Alameda, 8 pes.; first floor, 12½ pes.; second floor, 10 pes.

*De Londres*, on the Alameda. A French establishment; good *table d'hôte*; largely frequented by commercial travellers and French and Spanish tourists. Interpreter and cicerones speaking English and French. Moderate prices.

*Hotel Nuevo*, a small private hotel on the Cortina del Muelle. Well spoken of.

*Royal Victoria Hotel*, on the Alameda. Fair; not so good as the above.

Several fair Casas de Huéspedes.

**Cafés and Restaurants.**—*Café Inglés*, Calle de Granada; *De la Alameda*; *El Divan*, Alameda 4; *Suizo*, Calle de Compañía. (Bass's bottled beer can be had at all these places.)

**Casinos.**—*Círculo Malagueño*, Cortina del Muelle. English and various

Continental periodicals, billiard-rooms, etc. Introduction by members for seven days. *El Liceo*, a large club; introduction as above. Foreign papers and library. Centre for meetings and entertainments. Several other social and art circles—the *Círculo Mercantil*, the *Liceo Artístico*, a *Sociedad Filarmónica*, etc., to which an introduction is readily obtainable.

For Post Office, Telegraph Office and Directory, see p. 317.

**General Description.**—Malaga lies pleasantly in a rich and fertile plain, and extends its straggling rows of low, whitewashed houses around the bay, which the Punta de Los Cantales bounds to the E., and the old Tower of Pimentel to the W. It is situated facing the blue Mediterranean and its busy port, with its back against the range of hills and mountains which surround it to the N.E., N., and W., and rise as a protecting rampart against the cold icy blasts from those regions.

To the west and north-west of the city extends a verdant plateau some 10 m. in extent, which bears all the varied and most luxuriant vegetation of the African and American climes. This Vega or Halla, teeming with the sugar-cane, the vine, the palm, the olive, the orange, etc., rivals the huertas of Valencia and Murcia. Beyond it the ground loses its plainer surface, and becomes hilly; then gradually ascending, cerros, embosoming charming valleys, peaks precipitous and rocky, appear, as the first and lower steps of the vast Sierras, pregnant with rich metals and precious marbles. To the W., Malaga is traversed from N. to S. by the Guadalmedina (Arabic, River-of-the-city), a narrow and shallow stream, which in winter is generally crossed on foot, and becomes the usual thoroughfare for diligences; but, when the mountain-snows begin to thaw under a tropical sun, it is converted into an

impetuous torrent, carries away bridges and houses, and inundates the lower portions of the town and environs. It divides the city about the popular 'barrio del perchel' (which is mentioned in 'Don Quixote') from that of La Trinidad. To the E., on a high, imposing, chalky hill, rises the Moorish citadel, the Gibralfaro. The best views of the city are obtained, first, from the bay and summit of the lighthouse; second, from the Granada road. The interior of the city we can divide into the older and newer portions. We must notice in the former, which occupies the higher part, and lies more away from the sea, the sombre, winding, narrow streets, the few and irregular plazas; the low, dark houses, with but few windows. In the newer and modern portion, which extends towards the sea, the houses are high, gay, well lighted, the streets wide, especially those of La Victoria, Carretería, Alamos, Carmen, etc., and the Alameda, which is a broad and handsome street, with a promenade and trees in the centre. Most of this portion was covered by the sea during the Moorish rule, and caravels and feluccas anchored close to the Alameda Hotel, at Puerta del Mar. The principal squares are—Plaza de la Constitución, in the heart of the city; de Riego, or De la Merced, in centre of which rises a clumsy monument in memory of General Torrijos and his friends, who were perfidiously put to death on the Plaza del Carmen, in 1831, for their liberalism.

Malaga is a very prosperous trading port—the exports being considerable, and augmenting yearly (see *Andalusia*). There is little or no art, and the passing tourist may see everything in one day. As in every commercial city, whether here or elsewhere, there is but little society, though wealth abounds. The Malagueñas are considered to be the prettiest women in all Spain, and the

living expression of 'gracia' and their *trato* most agreeable. The evening lounge on the Alameda, the tertulia in the box at the theatre, and the *rendez-vous* at the café, seem to be the chief occasions of reunion here.

**HISTORICAL NOTICE.**—Malaga was one of the early Phœnician factories in Spain ('Malaca magis ad Puniciæ formam accedit.'—*Strabo*), and derives its name from the Phœnician word 'to salt,' *Malac*, which in all Semitical languages means the same, and in Arab is written 'Malaha'; the salt fish being the staple trade of Malaga as well as of Cadiz, etc.; and *Strabo* mentions it, saying, 'Multumque ibi conficitur salsamenti.' *Scipio* raised it to a municipium, and it became an ally of Rome, ('Malaca fœderatorum.'—*Pliny*). Of the Phœnician period there are a few coins that turn up now and then; of the Romans, two interesting bronze slabs, with fragments of the municipal laws of Malaga and Salpense, under Domitian, and now the property of Marqués de Casa Loring. It was of no great importance under the Visigoths, who nevertheless raised it to a bishop's see.

Malaga was taken in 710 by the Berbers, under *Tarik*; but when the land was distributed at the arrival of the Arab proper tribes, this region, or rayya, fell to the lot of the Chund Alhòrdan, or tribes of the Jordan. It became from the first a prosperous seaport, and, from its situation, soil, climate, proximity to Africa, etc., was always favoured and loved by the Moor. The Arab historians were never weary in their praises of its beautiful climate, and the bounties of its generous soil. *Al-Makkari* mentions *Brevas* and *Teen el Malaki* (the produce of the first crop of figs) which, he says, were sent to India and China, for the like were not to be seen elsewhere.

'Malaga,' says *El Idrisi*, 'is a most beautiful city, densely peopled, large, and most excellent.

Its markets are much frequented; its trade is important, and its resources numerous.' *Ibn Batuta*, who visited it in 1330, praises its delicious fruit:—'I have seen eight pounds of grapes sold in its market for a dizhem (about twopence). Its *Mursy* (Murcian) pomegranates are like rubies, and unequalled in the whole world. Beautiful gilt porcelain is made at Malaga, and exported to the furthest regions of the earth. Its mosque is large and time honoured; its patios have no rivals in beauty, and are shaded by groves of oranges of wonderful beauty.' And he adds that he saw at the door a *Talhib*, or preacher, sitting amid his *Alfaki*, and collecting money from the passers-by to make up the ransom of some Moors whom a Castilian fleet had captured on the shores of *La Fuengirola*.

The wine produced here was in their time as well or better appreciated than it is now, and the *Xarab Al-Malaki*, though wine was prohibited by *Ma-homet*, was, probably for that very reason, proverbially delicious. *Al-Makkari* tells a story of a dying Moor, whom the *Alfaki* was entreating to pray to God; on which he exclaimed, 'O Lord! of all things which Thou hast in paradise, I only ask for two: grant me to drink this Malaga *Xarab*, and the *Zebibi* of *Seville*' (sort of muscatel).

This writer also mentions the magnificent stuffs, *hollas*, made here for dress, and on which were embroidered portraits of celebrated *khalifs*, etc. *Ibn-al-Jathib* calls it 'the centre pearl (that placed in the middle of a necklace); a land of paradise; polar star; diadem of the moon; forehead of a bewitching beauty unveiled'; etc. etc. What Malaga was under the Moors in the middle of the 15th century, may be gathered from the interesting '*Cronica de D. Pedro Niño, Conde de Buena*,' of which there is a good edition of 1782, Madrid, *Imprenta de Sancha*.

The importance of Malaga began especially about the middle of the 10th century, when the residence of the *Wali* of *Rayza* was removed here from *Archidona*, whence the name of the capital of *Rayya*, *Medina Rayya*, is often found in Arab writers of that period. In the 11th century it became the court of the *Emirs* of the *Idrisite* dynasty, which extended its rule to *Cordova*, but lasted

only twenty years. Subsequently it became dependent of Fez and Morocco, then of Granada; was the centre of several great rebellions and resistance, and, after a dreadful siege, Ferdinand and Isabella entered it, August 18, 1487, breaking every pledge, fixing thirty dollars a-head as a ransom for the population, and, on their inability to pay, condemning them all to slavery, confiscation, and the faggot.

Those whom it may interest to know the state of Malaga at that period, may read the *Chronicles of El Cura de los Palacios* ('*Cronica de los Reyes Catolicos*'), which have been recently published at Granada, besides those of Hernan Perez del Pulgar, and the Catalan Llitra's Letters. This latter was sent to Malaga by the people of the Balearic Islands to settle some affairs connected with them, and in the character of envoy to the Catholic kings. According to him, the great sights then were the Jewry, the Casa de los Genoveses (a palace built by Genoese merchants), the Tarazanas or Arsenal, etc.; the mosque which Llitra calls 'molt gentil cosa,' was half the size of that at Cordova, decorated with marble and jasper pillars, and ornamented like a filigree jewel. Isabella, after it was purified, made to it a present of a bit of the true cross, and two bells out of thirty which she carried with her, to distribute among the conquered cities. The patio was most beautiful, etc., the walls of the city massive, the streets narrow and sombre, and there were no squares, the outside of houses was plain and melancholy, but the interior rooms, patios, decorated with paintings, marbles, etc.

The decadence of the town now began. Malaga dwindled into a third-rate provincial city. In 1810 it was easily taken by Sebastiani, who exacted 12,000,000r. from the terror-stricken inhabitants. Malaga has been the birthplace of several eminent Arab writers—of the naturalist Abu-Beithâr, and of Moh. Ben Kassim; also of great Moorish doctors, chess-players, etc., and of the learned Alderetes, one of whom, Bernardo, wrote the '*Origen de la Lengua Castellana*,' Rome, 1606, 4to.; Pedro Montuano, the numismatic Velasquez de Velasco, etc.

**Sights:—***Cathedral, Iglesia de la Victoria, Gibralfaro, Atarazanas.*

**Cathedral.**—Rises on the site of the former mosque, which was converted into a Gothic church, of which nothing remains save the portal of the Sagrario, which belongs to the decline of Gothic architecture, and is decorated with canopied saints, foliage, and a profusion of Moro-Gothic details. The present Græco-Roman edifice was designed, according to most writers, by Diego de Siloe; the plans being presented to and approved by the chapter in 1528. The works were begun immediately, but had to be interrupted from want of funds and royal patronage. It was partly destroyed in 1680 by an earthquake, and the works, resumed in 1719 (not a favourable epoch for art), were, after several modifications, interrupted once more in 1765, and have never been completed. Thus an edifice, begun on a large scale, after excellent designs, has been gradually disfigured, and presents now an unmeaning pile, characterised by all the defects of the pseudo-classical school at the worst periods. The length of it is about 374 ft., the breadth 243 ft., and the height 132 ft. There are seven entrances. The principal façade is to the W. and in an irregular square. The entrance consists of three fine arches resting on Corinthian pillars; the upper portion or stage belongs to the Composite order, and is flanked by only one tower, the other not being completed. This tower is light, of good proportions, but the effect is marred by pilasters, balconies, balustrades, simulated openings, etc. The height is 350 ft. The view from it is glorious, but the sight of the cathedral itself is most effective and pleasing from a distance, owing to the whiteness of the stone, the length of the edifice, and the quaint small cupolas of the roof.

**Interior.**—Three naves divided by

Corinthian-grouped fluted pillars placed back to back upon circular, heavy, and disproportionate pedestals. The capitals are also incongruous, and their entablature too large. The arches of the roof do not spring directly from these pillars, but rest on columns in the cornice. It is spacious and lofty, but too much lighted up; of monotonous symmetry between the parts, cold and unmeaning. The High Chapel was designed by Alfonso Cano. The altar is modern and in bad taste. The five frescoes of the Passion are by Cesar of Arbacia, 1580. The pavement is of white and blue marbles, and the roof is decorated with gilt and painted rosettes. The transept portals are elegant. The *choir* dates 1592-1631, and is the work of Vergara the younger, to whom Diaz de Palacios succeeded. The stalls were designed by Luis Ortiz and the Italian sculptor Giuseppe Michael, 1658. Forty statues of saints, which were then wanting, were confided to Pedro de Mena. The carving is of no great merit; the wood employed is mahogany, cedar, etc. The statues are the best portion, and Cano's taste is here revealed by his pupil Mena. The chapels are indifferent, and contain few pictures.

*Capilla de N. S. del Rosario*, the large picture of Our Lady of the Rosary, is by Alfonso Cano. St. Dominik and St. Francis, at the foot of the Virgin, are excellently drawn. The *morbidezza* on the Virgin's face, the delicate handling of the draperies, are all to be noticed; but the colouring is not so good as usual.

*Capilla de la Concepcion*.—This 'mystery' is represented in a painting by Mateo Cerezo.

*Capilla de los Reyes*.—A holy image which used to be carried by the Catholic kings in their campaigns; on right and left their portraits, both copies.

*Capilla de San Francisco*.—Virgin and Dead Christ, ascribed, erroneously we think, to Morales.

*Altar del Trascoro*.—It is of jasper. The image of the Virgin is by Adam, whose St. Michael at the Cathedral of Granada is better, and his masterpiece. The paintings of Sta. Agueda and Sta. Cecilia are both ascribed to Murillo (!).

In the square on the right of cathedral is the indifferent Bishop's Palace, and on the other side the elegant Puerta del Sagrario.

*Church of El Cristo de La Victoria*.—On the site of the Catholic king's tent, which was put up during the siege of 1487. The miserable, whitewashed, small San Roque close by was the first Christian edifice erected here by Ferdinand and Isabella. The image, highly revered, was removed from it when the present larger church was built, and placed on the high altar within a small circular churrigueresque chapel, where, by means of curtains, etc., the light is so managed as to produce a soft, purple, vapoury atmosphere. The image was brought here by the Catholic kings. The jewels it once possessed became a prey in Sebastiani's hands, who did not forget the silver candelabra, etc. To the right of altar is Ferdinand's pennon or royal standard, and to the left the one taken from the Moors. The former, when the city surrendered, was hoisted in the alcazaba or castle on the Torre del Homenaje. There are a good staircase and some tombs of the Buenavista family.

The minor churches are all uninteresting, as, after the conquest, the king's favour was withdrawn from it; and it was deserted alike by wealthy Moors and the nobility; and merchants were even reluctant to inhabit this desolate city, notwithstanding the fueros granted, the privileges offered to those who would colonise its aban-



doned huerta, and the offers to the Genoese to be restored their barrio, etc. Santiago and Sto. Domingo, near the river, are indifferent. That of Santos Martires contains some good painted sculpture representing Apostles, Santiago, and San Juan, date 1490.

**Gibralfaro.**—The ascent is easy, and the view from the height extensive and fine. The alcazaba was united by the Arabs to Gibralfaro, and the city was hooped in within a quadruple circle of walls. To N. is still the former Torre del Vigia, the watch-tower, the Atalaya; and to S. the usual Moorish La Vela, on which D. Pedro de Toledo placed his Silver Cross on the day of the surrender of the city by the Moors. The two steep ascents lead both to the deeply-recessed Puerta de Hierro, whose Arab ogival and horseshoe arches observe, as well as the Roman vestiges about the columns, and mutilated Corinthian capitals; the two other gates—Arco de Cristo and Cuartos de Granada—are not as interesting. The Moorish castle dates 1279; the lower portion or alcazaba was anterior to the Moorish period, and its foundations as well as those of the walls are probably Phœnician. It is connected with the Gibralfaro (from *gebel*, rock; *faro* the Greek *faros*, light-house), which, an old Phœnician castle, was repaired by Mohammed of Granada, who reigned 1273 to 1302; but part of which had been raised end of 11th century by Ibn-Habus-El-Zinhachi. *N.B.* Admission to the castle is rarely accorded, as political prisoners are often kept here. The possession of this neglected, ill-defended, but strong position, is the key of Malaga and the Port, as the possession of both were in Ferdinand's time the key to Granada.

**Atarazanas** (*Arabic*, Dhar Sanaa, literally workhouse, whence the Spanish *dársena* and *arsenal*).—These were the Moorish dockyards, once of great extent

and importance; their situation in a back street is a sufficient proof of the receding of the sea. The only remains consist of an elegant horseshoe arch imbedded in the wall, with two shields on the sides, and the motto of the Naserite Emirs, 'God alone is the Conqueror.'

**Libraries.**—The Episcopal Biblioteca consists of 6000 vols., and was established under Charles III. The old catalogue dates 1830. They have been abandoned a good deal to *real* book-worms, and are full of wise but uncomfortable dust. It is rich in Bible literature, Fathers of the Church, Councils; a fine MS. missal of 13th century, and a few MSS. mostly about the history of this city. In the scanty and still more modern library of the Instituto Provincial there is a valuable work on botany, all MSS., and with a good herbarium. The Marq. of Casa Loring has some antiquities, and a fine collection of books and MSS. In that of Los Herederos of Sr. Oliver inquire for the collection of early chronicles and Elzevirian editions.

**Pictures.**—Private galleries do not exist. There are, however, some good pictures at the house of the Marqués Casa Loring.

**Promenades, Theatres, etc.**—The only fashionable paseos are the Alameda and the walk to the light-house. The Alameda is close to the port. It is long and spacious, and with an elegant fountain at one extremity, which was ordered at Genoa by Charles V. for his palace of Granada, was taken, on board the Spanish vessel which was conveying it, by Barbarossa, and recovered by D. Bernardino de Mendoza, General de Galeras. It consists of two tazzas, and is most effective, being decorated with marble cupids, sirens, nymphs, etc., dressed in a light fig-leaf costume most appro-

priate to Malaga climate. On the Alameda the military band plays on Sundays and Thursdays, in winter from 3 to 5; in summer late in the evening. We also recommend the Paseo del Camino Nuevo, from the church of La Victoria, along the Gibralfaro and sea, and along the Velez-Malaga road to El Palo (4 m.) A whole new suburb, called the *Caleta*, has risen within the last few years on this eastern side of the town, beyond the Bull-ring and the British cemetery. A great number of pretty villas with good gardens have been built, and are let at moderate rents. The line of houses now goes almost without interruption to the Palo. The *Caleta* is the Belgravia of Malaga, while the Alamedas may be said to be its Mayfair. The British, French, and Austro-Hungarian consuls have their private residences in this new quarter. Another drive 1½ hr., by Plaza de Torrijos, La Victoria, Fuente de la Maria (excellent drinking-water), La Caleta, Cortina del Muelle, etc.

The new Plaza de Toros is a large building, capable of holding 10,000 spectators, erected in 1874 upon the old Muelle, in the rear of the Noble Hospital (founded by two English ladies, named Noble, in memory of their brother).

*N.B.*—A very charming expedition is to take the train from Malaga to Gobantes (*see p. 306*); thence the coach to Ronda, where stay a day or two (*see p. 164*); thence to Gaucin, sleeping at the Fonda, and visiting the old castle and monastery; thence to Gibraltar *via* San Roque; then return to Malaga by hired horses to Estepona, whence take coach to Marbella; get permission to see the iron mines, and then go on to Malaga by the coast line of diligences.

British Consular Agent at Marbella, Mr. Michael Calzado.

**Post Office.**—Calle de Casapalma.

Hours of delivery, 2 P.M., and leaves at 7 A.M.

Open from 8 A.M. to 12 N., and from 2 P.M. to 7 P.M.

English letters posted till 6 A.M.; the 9 P.M. mail delivered next morning.

**Telegraph Office.**—In the Alameda Hermosa.

**Consuls.**—*H. B. M.*, Alexander Finn, Esq.; Office, Cortina del Muelle, near the Custom House.

**United States**, Colonel H. C. Marston; Office on the Alameda.

**Bankers.**—The Northern Assurance Co., 7 Vendeja; Messrs. Clemens and Petersen, Alameda de los Tristes 2; Larios, Alameda.

**Church of England Service.**—At the Chapel, 7 Vendeja (between the landing stairs and the Alameda Hermosa), Sunday, 11 and 3.

**The British Cemetery**, on the Velez-Malaga road, is a beautiful spot, in which the English colony take great pride. It was the first Protestant cemetery allowed in Spain, and was obtained in anti-toleration times through the energy and popularity of the then consul, Mr. Wm. Mark.

**Medical Man.**—Dr. Clarence Visick (English), Atarazanas 19.

**Baths.**—At Manuel Cerban's, Calle de los Baños. Sea-bathing, from June to September, opposite the Aduana; three establishments—'De Diana,' 'La Estrella,' and 'Apolo.'

**Theatres.**—*El Principal*; *De Cervantes*. The latter is a large modern house, where Italian Opera and Spanish *Zarzuelas*, etc., are given during the winter season.

*Peculiar Eatables of the Country.*—

**Fish.**—Boquerones (like whitebait), junquitas, agujetas and calamares; batata de Malaga, sweet potatoes, raisins, and almonds, and sugar-cane. *Figs*, of several kinds, excellent (100 for 4r.)

**Wines.**—Malaga is celebrated for its exquisite *vino de lagrima* (tears literally), not unlike the Italian produce of that name, *Lachryma Christi*; dry Malaga is also excellent and wholesome; upwards of 50,000 pipes are annually produced; the principal markets are United States, France and S. America. Good imitations of Curaçao, anisette, and other liqueurs are made and exported. See General Information: *Wines*.

**Wine-merchants.**—Messrs. Crooke, Hermanos y Compañía, Alameda 21; Edward Loring, Alameda 26.

**Raisin-merchants.**—Clemens and Petersen, Alameda de los Tristes 2.

**Terra-cotta Figures.**—Statuettes, groups, etc., representing types selected among the peasantry, bull-fighters, etc., are admirably executed here, and are celebrated all over Spain, León, Calle Sta. Lucia, an artist, José Cubero, Passage de Heredia, \$16 a good large figure, \$8 and \$4 for smaller ones.

**Lithographs and Prints.**—Tudela y Moreno, Alameda 29.

**Hairdresser.**—Manuel Garcia; Martinez 1.

**Tailor.**—Beffa, on the Alameda.

**Watchmaker.**—Andrés, Calle de Granada 59.

**Glover.**—Castilla, Granada 19.

**Boat Fares.**—From steamer to land, 2r. a person, and 2r. a colis. From boat to hotel or Custom House, 6r.; a trunk, 2r.; a hat-box, and promenade, 6r.

**Cab Fares.**—*Morning to Night.*

2 Seats, course	4r.
" by the hour	8r.
4 Seats, course	6r.
" by the hour	10r.

*Night to Morning.*

2 Seats, course	8r.
" by the hour	10r.
4 Seats, course	10r.
" by the hour	14r.

First hour, though not completed, must be paid as whole; every quarter after the first hour, proportionately.

Half-a-day, 40r.; entire day, 70r.; by the month, conventional prices within the city bounds, outside about 14r. the hour.

A large two-horse calèche, 50r. an hour within the city.

Best Stand, opposite the Hotel de Roma, on the Alameda.

**Horses for hire.**—Inquire at the hotel. The usual charge is 10 pes. per day. Good ladies' saddles. As Malaga is the centre of a great riding district, every convenience will be readily found.

**The Port.**—*Trade.*—The port is spacious and secure, sheltered from all dangerous winds save that from the E., which, when it blows with violence, endangers the smaller craft. The mole on the eastern side is fine, and was built in 1588; it is 2100 ft. in length, and at the extremity stands a new light-house, the light of which revolves once every minute; a shoal which is growing up round the mole-head would rapidly and seriously diminish the depth of water throughout the harbour, were it not for the dredging-machine which is continually employed in clearing it out. The depth at the entrance and within varies from 25 ft. to 30 ft., and nearer to the quays, from 8 ft. to 10 ft. only. The harbour is spacious enough to accommodate upwards of 450 merchant ships, and the fleets of Carthage and those of Rome anchored here for repairs and provisions. The trade of Malaga, though improving, is slight in comparison with what it may and ought to be. For this and the surrounding districts, in addition to their mineral wealth, literally overflow with wine, oil, etc., and are capable of indefinite development. The city is truly the capital of

tropical Europe, and is, as the poets sing,

Malaga, la hechizera,  
La del eternal primavera,  
La que baña dulce el mar  
Entre jasmín y azahar.

The annual production of wine in the province amounts to about 2,250,000 gallons; about 2,000,000 boxes of dried raisins (22 lbs. per box) are exported; 50,000 boxes of lemons, and 25,000 boxes of oranges. Figs, almonds and other fruits are also extensively shipped.

Of the riches in fruit-produce the traveller will easily convince himself if he is at Malaga about the end of August to the middle of December, when the Mole and the Velez Road present a most novel and picturesque sight. The vintage is then over, and the fruit piled up and placed in boxes for shipment. There are several manufactories in full activity—sugar-refineries, cotton-mills, besides iron-foundries, soap-works, etc.

Excursions may be made to Torre-molinos; to El Retiro, a fine estate of Conde de Alcolea; for permit apply to his agent, Señor Orueta. The gardens are pretty, somewhat neglected, and the principal pictures formerly here removed to his palace at Madrid.

It is to be regretted that the energies of this province are not turned from politics and *empleomania* into the more satisfactory and lucrative mercantile and industrial professions. The botany and geology would then be better known, and their hidden treasures brought to light. The hills abound in metals, marbles, admirable in colour, fineness of grain, etc.; in mineral springs of very great efficiency, of which Alhama and Carratraca are examples; of streams and waterfalls that would work mills and factories. We refer readers for more details on the agriculture of this province to General Information: *Agriculture*—only adding that, among others, the *fincas*, or estates

of La Concepcion and San José, belonging respectively to the Marqués de Casa Loring and Don Tomás Heredia, are the best worth a visit. The bamboos and arums here are especially magnificent.

The geological exploration of this province has yet to be made, and will amply repay time and trouble. Geologists will not fail to visit the untrodden stalactital caverns, which are very numerous here. The caverns of Los Cantales, Ardalez, and Tejares are especially worth visiting. Visit also the large pleocene superior tertiary marine deposit between Cerro de San Anton and Torre de San Telmo, E. of Malaga, and abounding in fossil shells, *Ostrea*, *Cardii Pecten*, etc. These tertiary beds constitute the soil on which the city stands.

A vertical section of the *barro* quarries of Los Tejares presents a layer of vegetable soil some 2 to 3 yards deep; and below it one of clayey sand, 6 to 8 yards in depth. There are found beds of yellow clay 8 to 9 yards thick, under a layer of fossil shells, and under it one of blue clay, used here to make bricks and common earthenware. One species of *Natica*, one of *Calamus*, two *Dentalii*, five *Pectens*, two *Ostrea*, and one *Pitma*, were found by Sr. Prolongo, on a slight investigation he made some years ago with M. Verneuil. Around Malaga the minerals found are—carboniferous and sandy quartz, and the common one amid clayey slate, and mica, and lignite in the Arroyo de los Angeles and Cerro Coronado. Compact limestone is found in the upper portions of most of the soil around the city. Siliceous and red compact limestone, mixed with fossils, is also met on Gibralfaro and Cerro de San Anton. White pyrites is found on the Camino Nuevo de la Victoria, and a mine of it was worked some years ago on the slopes of Cerro de San Cristobal. Copper pyrites and barytine abound about El Palo, Puente del Indio, Las Ermitas, etc. The rocks may be thus classified:—Red sandstone, about the Ermitas; slate and schist; the hills all around principally consist of compact, cretaceous limestone. See, for fuller details, *Books of Reference* and General Information—*Geology, Agriculture*, etc.

*Books of Reference*.—1. 'Guía del Viajero en Malaga,' by Vilá; Malaga 1861, Calle Nueva No. 61, Imprenta Española, 1 vol. with cuts.

Useful to the general tourist, but of no importance for the study of the city, its history, antiquities, etc.

2. 'Topografía médica de la Ciudad de Málaga,' by D. Martínez y Montes, 4to, Málaga, 1852. The best work extant on the climate, etc.

N.B.—For the geology, agriculture, etc.,

of the environs and province, see General Information: *Geology, Agriculture.*

3. Málaga under the Arabs, and described by them, may be found in 'Descripción del Reino de Granada,' by Simonet; Madrid, Imprenta Nacional, 1860.

4. See also Señor Berlanga's books, and, for trade and industries, the 'Annual Consular Reports' and Official Mines Report.

Merida, see p. 535. For Morocco, see Tangiers.

### MURCIA (KINGDOM OF).

**Geographical and Administrative Divisions, Rivers, etc.**—The Reino de Murcia is some 660 square leagues in extent. It is bounded to the N. by the province of Cuenca and Sierra Mayor (which separates it from Valencia), and part of New Castille; to the W. by Sierra Morena, the provinces of Ciudad Real; Jaen, to the S. by Andalusia, from which it is divided by the Grillemena and Ubeda range and the Mediterranean; and to the E. by the province of Alicante and the sea. It has been divided into two provinces: Murcia, capital Murcia, pop. 452,082, and Albacete, capital Albacete, pop. 219,044; in all, 671,126. Almería, Alicante, etc., have taken parts of the spoils, when the reino was torn asunder and divided, to satisfy the French centralisation mania. It is a country of hills, the province of Murcia alone having some 140 square leagues of them; the highest are situated in the Sierra de España, and rise from 2130 to 2460 ft. above the sea. Cape Palos forms the end of the long chain that intersects the reino and becomes part of Sierra Almagrera, in the province of Almería. On the seaboard these hills, though considerably depressed, still rise like lofty precipitous walls. There are also extensive plains, most fertile vegas, and baldíos or waste lands, the reino being very thinly populated. The principal cities are Murcia, Albacete, Cartagena, and Lorca; the prin-

cipal river, Sangonera; the principal ports, Cartagena and Almazarron.

**History.**—In this respect Murcia is devoid of great interest. The extraordinary riches of its mines soon attracted the attention of the Carthaginians and Phœnicians. Although attached to its Gothic rulers, Murcia fell an easy prey to the Moor, who converted it into a garden of flowers and fruit, of fat, plenty, and peace. Mursiāh was therefore often simply called *El Bastan*, the garden, as Misr, in Egypt, with which it was thought to possess great analogy. About 1236, when the Khalifate of Cordoba, of which it formed part, was dismembered, Murcia became an independent kingdom, and Aben Hudiel its first king. Division, as usual, began to sap this new throne. Christian alliances were sought, and the wolf let into the sheepfold. Murcia was annexed to Castile and repopled by Alfonso X. with Catalans, Aragonese, and even French, of whom there are still descendants, whose origin is easily discovered by their names, however distorted (foreign names always are by Spaniards)—Bilinton, Saspir, Todos Santos, standing for Wellington, Shakspeare, Southampton; and the German Müller, Kotzebue, and Göthe, being amusingly pronounced Mula, Coz-debuey, y Cohete. This, however, is better than a French servant whom we once heard announcing 'Monsieur le Maître de Poste de Bordeaux,' in lieu

of Pozzo di Borgo, and our Galician servant at Biarritz informing us gravely that 'El Profeta de Bayona,' the Préfet, asked to see us.

*Character; Dress.*—The Murcianos are little else than degenerate Moors, who speak Spanish. Sloth is their god; to bask in their sun, all their occupation; and to eat pimientos, sleep, and smoke, their dearest enjoyments. It is something new, obsolete, *quite refreshing*, as the Yankees have it, to see this marmot, vegetable people, in the second part of the 19th century, living, or rather sleeping, within some eighty or ninety hours of Paris, Turin, Switzerland. Is it because they are still nearer to Africa and their old friends the Berbers?

Adam, says a Spanish story, asked leave, not many years ago, to revisit the earth, teatro de sus glorias y fatigas. Having obtained it, he went first to Germany; the site of the Vaterland studded with universities, the roads, canals, bridges, all astounded our great forefather, who no longer made out his former land; he went on to England, and lo! railways, engines hissing in every direction, ports with forests of masts, a beehive, an ant-mole, all busy, bustling, selling, buying! Great was his disappointment at finding everything changed—aspect of country, dress, tongues, cities, life. France he could no more know again; but, 'Hallo, what is this?' he exclaimed with joy, as he crossed the Bidasoa, and his eye swept at once over Castille, Estremadura, and finally Murcia! 'This I know full well; this is mi tierra, and such, indeed, as I left it, vive Dios! This petrified nation is really a European curiosity, and ought to be walled in, and admittance granted on certain days of the year with tickets. They are violent and revengeful, and crime is frequent. The inhabitants on the Mediterranean coast are more active, laborious, and ilustrados. They all are, however, a good-natured, honest people, fond of their country, their backwardness, their clergy, and pimiento; and not the less piquant for that. Their dress, especially in the districts of Algeiras and Fortuna, is most Oriental, but differs little from the Valencian, which we have described in Valencia (Province of).

*Agriculture, Mines, etc.*—The mines of this reino have been always celebrated,

and yield to this day enormous quantities of ore. The most important are: La Britanica, San Juan, refining establishments at Alicante; the Amalgamation Works of La Regenerada at Almazarron, of San Isidro at Escombrera; the Bonanzos of La Observacion, Emilia, La Esperanza, and a hundred others. Lead and silver abound everywhere; and there are besides extensive and numerous quarries of white blue-veined marbles, red jaspers, anthracite, etc. The mining mania reached its acme some years ago, but has since decreased, owing to sendos desengaños, hasty and feverish anxiety to realise immediately, iniquitous dealings of some companies, whose morals and shares were not Berquin's 'Morale en actions.' But most of the best are in the hands of foreign and respectable Spanish gentlemen, and the results are prosperous. (See General Information: *Mines*.) As to agriculture, Murcia would certainly be an Eden, where all the fruits of the earth would be borne without trouble, were it not for the great drought which often lasts for two and three successive years. The irrigated portions produce all the plants of the tropics and our own in unusual proportions, size, and colour, but not taste. The orange, the palm, and carob tree, wines, silk, soda, red peppers (pimientos), bass grass, rice, etc., are most bountifully produced by the kind mother earth, who smiles constantly on these, her spoilt children, the kindred of the sun. The Huerta of Murcia and its mulberries, the valley of Ricote and its citrons and oranges, the palms and vegetables of Lorca, the olives of Totana and Mula, the rice-grounds (arrozales) of Calasparra, the vines of Cieza and Mula, the *esparto* (Spanish rush) of Cartagena, are celebrated all over Spain, and deserve the agriculturist's visit. Manufactures, workshops, fab-

rics, however, are harsh-sounding words in Murcian ears. Some silk is produced, and also some hemp and flax. The chief exportations consist of esparto goods; lead, silver, and manganiferous iron ores; wines and fruits; with a decreasing amount of silk and barilla. The importation is limited to Andalusia; some coasting cattle-trade, spices, etc., is carried on with Cadiz.

*Routes—Objects of Interest—Climate.*

—The heat is insupportable during the summer, and winter here is English summer. There are valleys close to the sea, where the climate is most delicious, an eternal spring, that youth of seasons, as the Italian poet has it:—

La primavera è la gioventù dell'anno

Como la gioventù è la primavera della vita;

but, on the whole, Murcia is a furnace, and during the summer the houses are hermetically closed against the enemy, the patios covered with awnings and refreshed by fountains; and in the burning street-pavements you will only see, say the natives, 'un perro ò un francés.' Ennui seizes man and beast, and as Heine says of Aix-la-Chapelle, 'even the dogs you meet look *blases*, and seem to beg you will kick them by way of some emotion.' A judicious, errant predicador monk, who used to travel throughout Spain, not many years ago, to preach and instil into the souls of sinners the awful tortures that awaited them in hell, and the delights of heaven, adapted the nature of both to suit the climate of his listeners. Thus in damp cold Oviedo, he used to describe heaven as a land of bliss, all sun and warmth, where it never rains, save gold and roast chickens, and snow is ignored. In Murcia, his language changed, and to the brethren, melting under a tropical heat, he held out the enjoyments that will recompense the good in the next world. 'The cielo,' he said, 'was all full of glaciers; the

angels drank nothing but delicious iced Horchata de Chufas, and a soft cool imperceptible rain bedewed the happy chosen.

The best seasons to visit Murcia are, therefore, spring and autumn. The cities contain little to interest the tourist. Murcia and its cathedral are soon seen. Cartagena and its port will tempt few; but artists will do well to visit the sierras and valleys, which abound in beautiful scenery. The mineralogist will not fail to obtain new data, and add information to his stock, about Cartagena and Alicante. Railways—see Chart.

The roads are ill kept and rare. The mountain-passes are secure, and bandita, in their divers varieties of bandoleros, raterós, salteadores, foragidos, etc., unknown.

We suggest also, but only as an experimental tour:

Albacete, rail.	or Alicante to
Chinchilla, rail.	Albacete, rail.
Hellin, rail.	Hellin, rail.
Calasparra, rail.	Murcia, rail.
Caravaca, rail.	Cartagena.
Velez Blanco, rail.	Murcia, rail.
Velez Rubio, rail.	Orihuela, rail.
Lorca, d. Totana, d.	Elche, rail.
(Tartanas)	Alicante, rail.
Almazarron, rail.	
Cartagena, rail or boats.	
Murcia, rail; Mula, d.;	
Lorca, Murcia, etc., d.	

**Murcia.**—Capital of province of same name; pop. (1884), 91,509.

**Routes and Conveyances.**—(See Chart.)—From *Granada*, see *Granada*.

1. From Madrid.—To *Chinchilla Station* on the Madrid to Alicante line. Time, 9½ hrs. Change carriages, and take line to Murcia and Cartagena. Chinchilla to Murcia; distance, 163 kil.; time, 5½ hrs.; fares, pes. 18.60, 15.00. Total time from Madrid to Murcia, 14½ hrs. to 15 hrs.

*Description of Route.*—*Chinchilla*, 6044 inhab., province of Albacete, situated in an arid *cerro*, some 700 ft. high, and from which the view extends to the Sierra de Chinchilla, of Segura, and Alcarraz, and over the wastes of La Mancha.

*Hellin*.—Celebrated only for the merciless sack of the town by the French, under Montbrun, and as being the point where Joseph Bonaparte, on his flight from Madrid, united with Suchet and Soult, after Marmont's defeat at Salamanca. Near (2 leagues), are the mineral baths of Azaraque, and 4 leagues distant the celebrated sulphur-mines, worked by the Romans.

*Cieza*.—Amid plains of great fertility; pop. 10,870. On the *Lorquí*. Near the Segura. Not far from the town is the site where Publius and Cneius Scipio were defeated and killed by Masinissa, 211 B.C. The road to Murcia is good, but the scenery is monotonous, and without any interest.

2. From Alicante.—The direct railway is now opened; two trains per day, 75 kils.; time, 3½ hrs. For the sake, however, of seeing Orihuela and Elche *en route* it may still be advisable to drive, devoting the whole day to the journey, breakfasting at Elche, and arriving in Murcia about 6 P.M. This is distinctly a case in which one looks forward longingly to the time when the railway will be completed, and, when the desire is realised, sighs for the old diligence days again.

*Itinerary by Road.*

Alicante to—	Leagues.
Elche . . . . .	4
Albatera . . . . .	4
Orihuela . . . . .	3
Murcia . . . . .	4
	15

*Elche*, see *Alicante*.

*Crevillente*.—A busy manufacturing centre of esparto goods. 10,000 inhabs.

*Albatera*.—8500 inhab.; on left bank of the Segura. The scenery is most Oriental all about the Granja de Rocamora, Cox, Callosa de Segura, the slopes of the Cerro de Oro, pregnant with metals, and as far as Orihuela. The graceful palm, balmy orange, the nopal, aloes, and other exotics, thrive luxuriantly on this American soil and climate.

*Orihuela*.—21,000 inhab., amid magnificent plains, whose fertility and aspect remind one of the huertas of Valencia and Granada. Such is, indeed, the vegetative power of the soil that the proverb runs thus:—

‘Lueva o no lueva, trigo en Orihuela.’

This is truly a favoured land; for besides citrons, the exquisite Orihuela oranges, pomegranates, the dates, the prickly pear, the mulberry, clothe the fields with a rich foliage and golden and ruby fruit, and the market or fair held on Tuesdays presents a novel sight to the Northern tourist. The Gothic cathedral (Orihuela is a bishop's see) is plain and small, with a good silleria, with subjects from New Testament. There are several churches, mostly in different, and a pretty shady Paseo del Charro. Soon after the rich Huerta de Murcia appears a garden of delights that gladdens the eye after the dreary plains of portion of the road we have crossed hitherto. At Monte Agudo, observe the very picturesque Moorish castle rising with its numerous and well-preserved turrets on an isolated hill; and now in the distance we can descry the towers of the cathedral of Murcia soaring above the lofty palms and groves of mulberry trees.

3. From Cartagena. See that name, 2½ hrs. by rail.

*General Description*.—Placed on a plateau some 4 miles N. to S., and at 442 ft. above the sea, Murcia lies exposed to the burning winds. In winter,



the N. winds prevail ; in the spring, the E. ; in the summer, the S. ; and then Murcia is scarcely habitable, the thermometer rarely falling below 25° to 24° Rh. Rain is very scarce ; indeed, whole years often elapse without one single drop falling to refresh the parched-up Murcianos and their soil ; in such years many villages are deserted and a real *panic* takes place. It is, therefore, the last place to send invalids, unless it be to hasten their ultimate cure—death.

**Hotels.**—*Fonda Francesa*, the best. *Fonda Universal*, Calle San Bartolomé 1, fair. *De la Cruz*, Plaza de los Apostoles, poor, but offices of the diligences. The coaches start somewhat irregularly from the three hotels ; careful inquiry necessary.

The city lies a mass of houses embosomed amid groves of palms, oranges, citrons, nopal, and mulberry-trees. The streets are very narrow, but here and there are little squares and gardens filled with trees and flowers. The houses are mostly painted, pink and blue predominating, thus enlivening a good deal the otherwise dull and silent, tradeless and backward city, which looks like the temple of *Ocio*, *dolce far niente*, the palace of Queen Siesta, that sister of Queen Mab—where a population of indolent, tawny-skinned *Mursiah* Moors lie under the shade of palms, dreaming that they are Spaniards, that they live in the 19th century instead of the 11th, that their mosque has been converted into an infidel heathenish Catholic cathedral, and, the dream becoming a nightmare, the Evil One is heard hissing and roaring at the gates under the shape of a railway engine, and bringing hosts of rounis and gisours, come to violate their sacred Koran, their sacred siesta, and sacred backwardness, with harsh words—such as trade, education, progress, civilisation, and turron, not only that made now at Alicante, the

favourite sweetmeat of rancid palates, but that confectioned by the Budget, and of which all *empleados* and *pretendientes* are so greedy.

There is little or no art at Murcia ; books and snow are unlike unknown ; where the body melts into water, the mind cannot be active or strong ; and, besides the *cathedral*, the general aspect of the town and environs—to see which, do not fail to ascend the cathedral tower—the dress of the people, the walks, etc., there is nothing to be noticed ; the sooner, therefore, that the tourist leaves this frying-pan the better.

**Historical Notice.**—The town is scarcely mentioned in Spanish annals before the beginning of 8th century, when it was taken by the Berbers, and belonged successively to the Khalifs of Damascus, Baghdad, and finally of Cordova. In 13th century, about 1236, when the Cordovese empire was dismembered, Murcia, *Medinah Mursiah*, became the capital of an independent kingdom, and the usurper, Aben-Hudiel, was its first king. It was shortly after, and on a sudden, assailed by the Moors of Granada, and Ferdinand III. of Castile, whose aid the Murcians had obtained, turned against his allies, and finally annexed it to Castile in 1240. Having rebelled again, it was reconquered by Alfonso el Sabio. It has never played any important part in history, and the Boeotia of Spain has been always neglected and scorned ; but although illiterate, the Murcians are not wanting in courage, which they showed during the war of succession when they sided with Philip V. ; and its gallant Bishop defended the town, took Orihuela, and laid siege to Cartagena, which he compelled to surrender.

**The Cathedral.**—Begun in 1353, was modernised in 1521. The *façade*, by Jayme Bort, is *churrigueresque*, decorated with saints and virgins, and a

ridiculous recessed central portal. Portions of the interior are Gothic; observe especially the Portada or Portal de los Apostoles, the Trascoro and its elaborate niche-work, the good silleria and organ, and the alto relieve, in stone, of the Nativity, in the chapel. The high retablo is elaborately carved and effective. It is of early style; observe the statues of kings and saints; and in a niche, near the entrance to left, a sarcophagus containing the bowels and heart of Alfonso the Learned, which he bequeathed to the chapter of the cathedral. To the N. are carefully preserved the bones of San Fulgencio and Sta. Florentina. The sacristy contains admirable wood-carving of beginning of 16th century. Observe what little now remains of the once numerous and rich church plate and jewels. The custodia, by Perez de Montalbo, 1677, is very elegant and rich.

*Chapels.*—There are few works of art in them; visit *Capilla del Sagrario*, and notice a 'Marriage of the Virgin,' by Joanes, dated 1516. It is not in his best style, and many call it a copy of Raphael (?).

*Capilla de los Velez.*—The portal is to be observed for its statues of royal and local saints. See the stone chains outside, badge of the Molina family.

*Capilla de San Jos.*—An excellent Holy Family; a copy of Raphael.

In the *Church of St. Nicholas*, observe an exquisite marble St. Anthony by Alfonso Cano; the expression of the saint and naked child are beyond all praise. There is also a good group of Joseph and the Infant Jesus by Mala.

*The Streets* to visit are the long flagged *Plateria*, where the peculiar antique-shaped local ear-rings of the peasant women are sold. The Calle Mayor, especially near the bridge, with a good view of the river; the pretty

Paseo de la Glorieta on its banks, the range of mountains in the distance. The Traperia offers also an interesting lounge for the different articles of the Murcian picturesque costume which are seen here.

*Promenades.*—The fashionable walks are La Glorieta, Del Carmen, and the Arenal, with an unmeaning granite monument to Ferdinand VII. There is a botanical garden, very abundant in exotics, a Plaza de Toros, a new theatre, and some silk trade not exceeding 200,000 lbs. a-year exports. Artists will not omit to visit the gipsy quarters at the Molecon. They may also visit the fine gallery of Señor Estor, a civil and intelligent 'Inteligente,' who feels a real pleasure in taking visitors over his excellently-organised collection, of which most pictures are authentic. We subjoin the following remarks from Mr. Hoskin's work on Spain:—

'The gallery of Don José Maria Estor contains some interesting paintings. A St. Peter and a Santiago, by Moya, who was born at Granada in 1610, and studied in London for about six months under Vandyke. There is considerable talent in the drawing and colouring, and they are rather like the first style of Joanes. 18, 20, 32, and 34. Landscapes by Rosa de Tivoli; some of them exceedingly good. 60. An excellent Espinosa, representing the Martyrdom of St Stephen. The saint with his hands crossed, and raising his eyes to heaven; and the other figures preparing to stone him, and more especially the two looking on in the foreground, are very fine. 81. A large painting by Velazquez, of Don Baltazar Marradas on horseback. The head of the Don has evidently been cut out to carry away. 78 to 80. By Cristoval Llorens, who flourished at Valencia towards the close of the 16th century, but

though I saw none of his works there I have inquired for them ; all these three have been taken from some altar. 78. Representing St. John the Baptist, is wanting in dignity. 79. St. Joseph with the child Jesus is full of grace. They are all very good and like, but not equal to the early style of Joanes, and Bermudez is thought to be correct in supposing he may have been his pupil. 82. A Dead Christ, by Roelas, or as he was sometimes called, El Clerigo Roelas, who was born about 1560, at Seville, where only his best works are seen ; and admirable they are—correct in drawing and rich in colouring as the Venetian school. They are distinguished, as Bermudez says, for their dignity and truthfulness. This painting has considerable merit, especially for the fine effect of light on the body, and the colouring of the figures arranging it. 104. The Resurrection of Lazarus, by Lorenzo Alvarez. A large picture, containing seven Apostles, and Martha and Mary. The drawing and foreshortening very good, and the colouring excellent. 120. A good head of St. Francis, by Francisco Zurbaran, who was born in Fuente de Cantos in 1598, and died at Madrid in 1662. He is called by Bermudez the Spanish Caravaggio, whom he is said to have imitated. In the drawing of his figures there is seldom any similarity, but certainly more in the breadth of colouring and the marvellous effect of his lights and shadows ; some of his draperies are truly charming. 131. Jacob's Dream, by Pedro Nufiez de Villavicencio, who was born in 1635, in Seville, where he died in 1700. He was a pupil and friend of Murillo's. This is a good painting, and the play of light from the angels on the face of Jacob is very beautiful. 137. A bust and hands of St. Peter, by El Greco, wonderfully drawn and well coloured.

139. St. Paul, by the same. 150. An excellent picture of the Virgin and Child, said to be by Leonardo da Vinci. The colouring is good, and it appears to me certainly of his school. 152. St. Matthew, and an Angel sustaining the book on which he is writing, is a good painting by Joanes ; the head very fine. 153. An Angel in Adoration, by the same master ; expression and drapery excellent. 154. St. Ambrosia. 155. St. Jerome. 156. St. Athanasius. 157. St. Augustin. Very good picture, by Nicholas Borras, and extremely like the first style of Joanes, his master. 158. A good study of a head, by Alfonso Cano. 159 and 160. St. John the Evangelist, and an Angel in adoration, both good paintings by Joanes ; the latter has a gilt ground. 173. A Philosopher, by Ribera, carefully painted ; especially the head, which is very fine. 174. A St. Peter, by Francisco Bayeu, who was born at Zaragoza in 1734, and died at Madrid in 1795. This painting is very much in the style of Spagnoletto, but with more drapery. 175. A St. Onofre, said to be by Herrera. 176. A St. Jerome, said to be by Annibal Caracci, but much more like Ribera. 192. A curious Italian painting of the Entombment of Christ, by Vicente Campi, who, according to Bermudez, visited Spain. The foreshortening admirable, and the Saviour, and also the group of soldiers, are very fine. 204. An Angel, by Antonia Pereda. This is not a very pleasing picture, though the colouring and drawing are very good. 206. St. John the Baptist, entirely naked, by Juan Ribalti. The drawing is fine, but the colouring too red. 207. Said to be by Cano, but more like Ribera's style. 209. A Magdalene, said to be by Cerezo, but I think it is a copy of Annibal Caracci's. 211. A Virgin, said to be by Murillo, but more like a Greco, a very different master. 221. Jacob

and his Sheep Drinking, a pretty painting, but I doubt it being painted, as they say, by Murillo. 223. A St. Joseph. This did seem to me an original picture by that master. The saint has the infant Jesus in his right hand, and above is a glory; the child is not pretty, but still it is a very nice painting. 250. A St. Jerome, harsh, but beautifully painted by Joanes. 252. Said to be by Albert Durer, and much more like Perugino. 264. St. Paul, by Joanes; harsh, but very good. 252. A very excellent picture of Our Saviour, with a cross, by Francisco Neapoli. 273. A

good painting of arms, said to be by Velazquez. 293 to 307. Caprices, by Francisco Goya, painted in a sketchy, but very clever style; a great effect produced by a few touches, and some of the subjects were very grotesque. 317. A Blind Man; a nice picture, said to be by Velazquez in his early days.'

Do not fail to visit, in the Ermita de Jesus, adjoining the Church of San Agustin, the nine *Pasos*, by the Murcian sculptor Zarcillo, representing the Passion of our Lord. They belong to the middle of the 18th century, and are interesting, though full of weak sentiment. Upon Good Friday these *Pasos* are carried in solemn procession through the streets, the representation of the Last Supper alone requiring 24 bearers.

## NAVARRÉ.

**Geographical and Administrative Divisions, etc.**—Pop. about 317,000; capital, Pamplona. The province is 91 m. long, and 81 m. broad, and is bounded on the N. by the Pyrenees and the Bidassoa; W. by the Oria, and hills of San Adrian; E. by the valleys of Roncal and Anso; and S. by the Ebro, the surface measuring some 10,200 square kils. of rocky, ravined, hilly country. The principal rivers are the Bidassoa, which flows through the valleys of Baztan and Lerin, emptying itself, near Irun, into the Atlantic; the Aragon, which comes down from the hills of Jaca, and crosses E. to W. the northern portion of Aragon; the Ebro, made navigable in some portion of it by the canals of Tauste and Tudela; the Arga, from N. to S., and at Pamplona; and the Araquil, which winds its course between the hills of Guipuzcoa and Eich Cuenca, of Pamplona. Navarre is a country of hills and plains, the former predominating; the highest range is towards the eastern boundaries, in the province of Huesca. The broadest plains extend in the southern portion, towards Zaragoza, Logroño, and even Luria.

The capital is the residence of the captain-general of Navarre, and a bishop's see, suffragan of Burgos.

**History.**—This reino is the ancient Vasconia, and its name is said to be derived from an Iberian word, meaning 'a plain under hills.' Its early history is deficient in interest. The rude and warlike Vascones waged war against all who dared to intrude into the peace and seclusion of their fastnesses; they cut to pieces the rear-guard of Charlemagne, when he came across the Pyrenees, to aid his Moorish ally, Ibn-el-Arabé; and when, after the failure of this expedition, he was retiring to France by the defiles of Ibañeta, at Roncevaux, the Navarros mowed down the flower of the Frank nobility, and amongst them Roland, the popular Pyrenean Cid, one of the twelve peers of Charlemagne. The Navarros were then allied to the Vascons, and headed in this encounter by Loup II. (*Ochoa*, in Basque), who was a vassal of Charlemagne, a treason which cost him his life, as he was subsequently taken, and ignominiously hung: 'Misere vitam in laqueo finivit,' says a chart of Charles the Bold.

In the earlier period of their history, the Navarros were governed by sheiks or chiefs, elected among themselves. The monarchy, or county founded by Iñigo Arista, about 842, lasted till 1512, when Navarre was incorporated to Castile by Ferdinand el Católico, 'par droit de conquête,' and also by fraud. The principal facts of its history are:—Battle of Roncevaux, 778; county of Navarre founded, 842; battle of Las Navas de Tolosa (Sierra Morena), which took place in 1212; Juan II., who poisoned his son, the Prince of Viana, and Blanca de Navarra, his daughter; François Phoebus, and his sister Catherine, whose husband, Jean d'Albret, or de Labrit, was the last king of Navarre. This latter was excommunicated by the Pope, for being the ally of Louis XII. of France. He was dispossessed by Ferdinand the Catholic of all the southern portion, but retained the northern, or Navarre proper. His son, Henry d'Albret, married Marguerite of Valois, sister to Francis I. of France, and left an only daughter, Jane, whose son, by Antoine de Bourbon Vendôme (1540), was the celebrated Henry IV. (1589). The annexation to the crown of France was confirmed by Louis XIII. in 1620, who then incorporated also the Vicomté de Béarn, county of Narbonne, and other patrimonial estates. The kings of France were henceforth styled, 'Rois de France et de Navarre;' and the kings, on the day of coronation, swore to defend the 'fors' (*fueros*), or fundamental laws of Navarre and Béarn. The last time the oath was taken was Sept. 31, 1775, by Louis XVI. Ferdinand, on his side, promised likewise to respect these especial codes; and, though subsequently modified, many of them are extant even now.

**Character of the People, Dress, etc.**—The Navarros are in character very like their neighbours the Aragonese,

especially the inhabitants of the plains; those of the hilly districts resemble the Basques, whose language they speak. They are a peaceful, pastoral, honest, uninteresting people; temperate in their habits, proud of their *fueros*, and fond of independence. The highlanders are mostly smugglers, sportsmen, and guerrilleros to the bone. The dress is partly Guipuzcoan, and partly Aragonese; the *chapelgorri*, or *boina*, the picturesque Basque head-gear, is worn with a long and large tassel.

**Agriculture, Mines, etc.**—There are some petty manufactures set up here and there, and iron-foundries. Cloth, paper, spirits, soap, candles, are the principal staples. The hills are clothed with some noble forests, many of which are as virgin as those of America, especially at Garoya and Frati, and inhabited by countless *casa mayor* and wild beasts. The plains produce corn, maize, olives, flax, hemp, and excellent wines, at Tudela and Peralta. There are some good mineral springs at Fitero, Garriz, Echaurri, Betelu, and Zizur. The mines in this province are not important. There is some copper at Elizondo and Orbaiceta, lead near Vera, and salt at Funes and Valtierra. The natives live very much to themselves, the tending of flocks and the cultivation of the vine being the staple pursuits.

**Railways.**—See chart and map.

**Routes.**—The cities are uninteresting (the cathedral of *Pamplona* deserves a visit), but we would recommend sportsmen and naturalists, and all fond of alpine and picturesque scenery, to explore the wild districts which lie along the frontier line, the mountains of Altabiscar (5380 ft.), and the Adé (5218 ft.), the beautiful valleys of El Baztan, Santisteban, Cincovillas, etc. The trout abounds, and the shooting is excellent. The best periods are autumn and summer.

The roads, the few that are, will satisfy the most fastidious wayfarer, and, though narrow, are well engineered and admirably kept up by the province. There is a pleasant tour to make from Bayonne to Pamplona, by the Valley du Baztan, mostly by the diligence road. It can be easily performed in one long day, in a carriage, or, as we have done it, riding, sleeping the first night at Elizondo; another thus:

*Second Route.*

Bayonne to  
Hasparren, d.  
Irriverri, d.  
St. Jean Pied de Port,  
d. (Sleep)  
Valcarlos, rid.  
Espinal, rid.  
Zubiri, rid.  
Anchoriz, rid.  
Pamplona, rid.  
In two days.

*Third Route.*

Bayonne to  
Irun, rail.  
San Sebastian, rail.  
Ernani, d. } or rail.  
Tolosa, d. }  
(Sleep)  
Oreaga, rid.  
Arraiz, rid.  
Iruizum, rid.  
Abescar, rid.  
Pamplona, rid.  
In two days.

The first two will interest artists and naturalists, and the third offers many of the sites of some of the most celebrated battles of the Duke of Wellington, towards the close of the Peninsular War.

In the N.E. portions of Navarre, the *Cagots*, that peculiar race who, like the gitanos, crétins, etc., are the French and Spanish *Pariahs*, are found in some districts, especially about the Baztan. According to most authors on the subject, they are the descendants of the Arian Visigoths, who were routed, with their king Alaric, by the Franks, at the battle of Vouillé, near Poitiers (507). Many retired to Spain N.W. of Asturias, Biscay, and N.E. of Navarre, and the rest fled to the unhealthiest portions of France, to escape persecution; but even in those retired regions they were the butt of contempt and irony, and lived an abhorred race,

miserable and poverty-stricken. They were denied Christian burial, all intercourse with other men, and obliged to wear a peculiarly-shaped red piece of cloth, as a sign of distinction from the common race, and called *pied du guid*. They had a separate place in the churches appointed to them, and a different door; were not allowed to enter bakers', butchers', and other shops, taverns, etc.; and their hair was to be closely cropped. They were mostly carpenters and rope-makers. This persecuted race was designated by the name of *Cacous* and *Caqueux*, in Brittany; *Marrons*, in Auvergne; *Coliberts*, in Maine, Poitou, Anjou, etc.; *Cahots*, in Gascoigne; *Cagots*, about Bigorre; *Cafos*, in Navarre, etc. They must not be confounded, as they often are, with the crétins, gouterers, etc., from whom they differ totally. The *Cagots* are generally tall, strongly built, and with regular, not unintelligent features and expression. The French Revolution suppressed all distinctions between this and the common race of the inhabitants, declared them French citizens, and endeavoured to raise this fallen race to a degree higher in the social scale of the country. In Spain, where they are fast disappearing, they have not ceased to be considered and treated as a race apart.

For the Botany of Northern Navarre consult the works of D. J. M. de Lacoizqueta, 'Catálogo de las plantas en el Valle de Vertisama'; Madrid, 1885; and the 'Diccionario de los nombres Euskaros de las plantas, con los Vulgares Castellanos, Franceses y científicos Latinos'; Pamplona, 1888. For the geology of the province the papers of P. W. Stuart Menzies, in the 'Bulletin de la Société Géologique de France' should be consulted. A good historical work is 'La Navarre Française,' by De Lagrèze; Paris, 1881.

## OVIEDO.

Capital of province of same name.  
Pop. of province, 597,446 (in 1883);  
pop. of capital, 35,000.

**Routes from Leon.**—By rail, direct, 140 kils.; one train per day each way in about 6½ hrs. A fine route; but the grand scenery of the Puerto de Pajares, which divides Leon from Las Asturias, is lost sight of in the St.-Gothard-like tunnels. The line emerges for a few hundred yards at the top, nearly 4000 ft. above the plain. Approaching Oviedo the scenery is of the most beautiful sylvan description. Near Campomanes—this station is a little nearer than Pola de Lena—is the Byzantine church of Cristina de Lena, a finely preserved type of the 9th century work, of which Asturias possesses so many examples. (See Santa Maria de Naranco, and San Miguel de Leño, or Lifo, at Oviedo, etc.)

There is a wild, seldom-followed mountain-ride that we recommend to none but hard riders and sportsmen, who will find some excellent trout-fishing. Leave Leon on the left, follow the valley of the Vernesga to Las Dueñas, 5 leagues. Then to Truovana, Villa Setana, Carrascante, Pola de Samiedo, San Andrés de Aguera, Belmonte, Grado, and turn to the right to Oviedo. The rivers affording fishing are, the Luna close to Truovana, and the minor streams. There are some most romantic picturesque points, especially at Belmonte and Pola. Attend to the provender, and take local guides.

**By road, over the Puerto.**—This splendid and admirably engineered road, which was constructed in the reign of Charles IV. at an enormous cost, for which motive the king called it a 'camino de plata,' lies amid most picturesque mountain scenery, and the Swiss traveller coming from Castile will find himself quite at home. Alpine mountains, crystal streams abounding with trout, green valleys, meadows of

rich blue-green, chestnut groves and maize-fields, will meet and gladden the eye dimmed by the dust and sand of the desert-like plains of Castile. The road winds up and down, and coils serpent-like around cloud-crowned hills.

<i>Itinerary.</i>	<i>Leagues.</i>
Leon to La Robla . . . .	4½
Villamacia . . . .	4
Pajares . . . .	3
Campomanes . . . .	3½
Mieres . . . .	3½
Oviedo . . . .	3½

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The road on leaving Leon lies between the Torio and Vernesga; a steep hill is then ascended, the Venta de la Fuerta is reached, and a charming verdurous valley is descended into, watered by the Vernesga, and with woody hills towards the W. *La Robla*, 1400 souls, shortly after. At Puente de Alba the Vernesga is crossed, and several poor villages traversed; then top a steep hill, and through a picturesque narrow gorge, cross the Torio, on a romantic bridge. On leaving Busdongo, the Puerto de Pajares is crossed. This passage is the only practicable one between Biscay and Asturias.

Observe the *pirares* placed to guide the traveller and show the way in the snow-storms of winter. *La Perruca* is the highest point of the Puerto, and the first Asturian village. The small abbey of Arvas, close by, was established as a resting-place for wayfaring pilgrims on their way to Compostella. The view from this point is extensive, and sweeps over green valleys and hills clothed with trees. Several streams gush from this vast reservoir, and flow to form the Lena, which is crossed at Puente de los Fierros. (Two decent posadas at Pajares.) *Pola de Lena*, a good para-

dor, pop. 11,600; the birthplace of Gonzalo Bayon, who commanded a ship, under the orders of Pedro Mendaz, an Asturiano also, at the conquest of Florida, 1585. The Lena, on right of road, is met here by the Naredo. *N.B.*—Trout is exquisite and abundant. At half a league distant is a hermitage of the 9th century, called Santa Cristina.

*Mieres.*—On the Lena, which is here called Caudal (pop. 12,700). It is divided into two parts, La Villa and Mieres, and is the birthplace of several Asturian worthies; there are excellent coal-mines, iron and cinnabar, in the environs. The abundant coal-mining district of Langreo lies 2 leagues W. Not far from the town gushes a strong ferruginous spring, *de la Salud*, opposite to an English iron-foundry. After traversing several insignificant hamlets, continue by Puerto de Padron to the fine marble bridge of Alloniego, the work of Requena Gonzalez, who built it close to a picturesque older one, supposed to be of Roman origin. The Nalon, dear to anglers and artists, flows beneath. The distant view of Oviedo is fine and pleasing.



From Santander.—By sea. See *Gijon*.

By daily dil. in 27 hrs., *via* San Vicente de la Barquera, Ribadesella, and Infiesto. Three hours of the terribly early start may be saved by taking the train to Torrelavega, and catching up the coach there. Three hours allowed at Llanes (7 to 10 P.M.) for evening meal, during which time visit the picturesque church (see especially the S. and W. portals). Notice the scenery just before reaching San Vicente, where one gets fine views of the Picos de Europa, and, in the early morning, about Las Arriendas, at the junction of the Piloña and Sella.

Or the journey may be made more

leisurely and pleasantly riding, by the old coast route, *via* Puente de Arce and Santillana and round by Gijon. Thus:—

Three days' riding. Sleep, first night, at San Vicente; second night at Ribadesella; third night at Gijon, whence by rail to Oviedo. The angler will find capital sport here. From Santander to Puente de Arce, and then to Santillana, celebrated for the sake of its imaginary hero, Gil Blas, and fine 12th century Romanesque *Colegiata*. This charming old-fashioned town is but 3 m. from the seaport of Suances. It is the birthplace of Juan de Herrera, the architect of the Escorial. But its chief attractions are more positive, and we recommend the excellent bream, called *besugo*, and, indeed, everything caught in the transparent Besaga. The salmon-pools below Muñonrodero, close to Luez, which is itself  $1\frac{1}{2}$  league from San Vicente, will compensate for trouble and traverses. *San Vicente* (see p. 332).—Some of the best fishing in Spain occurs between this and Villaviciosa, especially trout-fishing. The principal streams are, besides the small and narrow Narisa, the Deva, and Cares (in the former splendid salmon are caught frequently). Crossing the forests of Liebana, which are among the finest for timber in the world, make for Colombres, then to Llanes (pop. 2000), close to which visit the neglected early monasteries of San Antolin, and San Salvador or de Celorio; then, resuming trout-fishing, visit the streams of the *Rio de Llanes*, the Poa, the Niembro, near Rales, the Rio Caliente, and, close to Pria, the Aguamia. The fishing near Arriendas is also recommended, and the Sella affords sport.

*Ribadesella.*—An excellent port and mole; pop. 2000. At Lloraza visit the interesting early church of Sta. Eulalia, built by Doña Urraca. At *Amandi*, 1 m. from Villaviciosa, visit the elaborate and well restored church, and, 5 m. off, the early, 9th century, monastery of Valdedios. Villaviciosa, superior to its etymological reputation, looks rather the city of peace and virtue. Its only attractions are the large *avel-lanas*, nuts, its orchards produce. In the Casa de Vaqueros, Charles V. slept, September 19, 1517, before he embarked. Whence to Gijon (see *Gijon*).

The following bridle-road, 32 $\frac{1}{2}$  leagues, is preferable to any other, as easier, and crossing Covadonga. Sleep, first at San Vicente, secondly, at Covadonga (*i.e.* Cangas de Onis), and thirdly, at Oviedo. It is most picturesque and interesting to the artist for its early churches and historical associations. There is likewise





very good fishing. Take a local guide, attend to the provender, and choose fine weather. *N.B.*—There are diligences between Santander and San Vicente, and between Infiesto or Cangas de Onis and Oviedo.

Santander to—	Leagues.
San Vicente . . . .	9½
Abandames . . . .	4
Peñamelera . . . .	2½
Covadonga . . . .	4
Cangas de Onis . . . .	1½
Infiesto . . . .	4
Siero . . . .	4
Oviedo . . . .	3

—3½

*San Vicente.*—Carriages to Santander. Occasional steamers to Santander, Gijón, etc. This is a poor village, with indifferent accommodation. On November 30, 1808, General Sarrrut defeated, with 900 Frenchmen, a Spanish corps of 6000 Spaniards, which opened to them the road to Oviedo. The angler will do well to visit the trout streams of Pozo de Monago, near Abandames, and those of Arenas and Carrera, all good quarters, on the Deva; the Cares, Nansa, and Luey are also excellent. The sportsman can scour the hills around Abandames, full of chamois (*robeco*). The botanist will investigate the country around Covadonga, and the range of hills called Los Cordales.

*Covadonga.*—The approach to this shrine of Spanish history and cradle of its monarchy is finer as you come from Oviedo than as you approach from Santander. The river becomes narrower, its banks loftier, and rising perpendicularly like walls; the pathway is an *angostura*. The scenery is wild, grand, and primitive-looking. A vigorous vegetation softens down the hard outlines of the rocks; and crystal cascades, bouncing through the dark foliage of the chestnuts, give freshness to the air and a soul to the solitude. This was a site well suited for a refuge; the blue-eyed Goth, the watchful Iberian, and the descendants of conquered Romans, mingled into one race by the community of hatred and interests, fled to those caves with their relics and wealth, and issued again, a handful of heroes, to conquer a throne and a religion. In the wild poem or legend of Pelayo, the facts of which are confined within a space of 2 leagues only, Covadonga recalls his victory; Cangas de Onis, his court; Abamia, his grave. The defile opens on a small valley bounded by three lofty peaks; that to W. is 1120 metres high, and is clothed with oaks and beech trees. At the base of that hill is a rock 50 metres high, in the centre of which is the far-famed Cueva, below which rushes the boiling Deva, which, gushing from Monte

Orandi, forms a fine cascade 25 mètres high. Opposite to the grotto rise the heights of Tineo, and, behind, the peaks of Sierra de Europa, which from S. to E. trace the boundaries of the old Principado de Asturias, the *apanage* of the heirs to the crown of Spain. The rock projects somewhat in the shape of an arch over the small esplanade at the end of the hill, at an elevation of 100 ft., whence it rises 300 ft. more, till reaching the summit of the peak. The *cave* is reached by a fine marble staircase, and is 7 yds. deep and 3 to 4 yds. high. The roof, sides, and floor are all cut in the rock itself, except a portion of the latter, which is of wood, through which the Diva is seen and heard rushing along. To this cave Pelayo retired, accompanied by 1000 followers, according to some, whilst others assert they were only 300 (Silos and Morales), but probably they did not exceed 70 to 100. There is a small wretched chapel, wherein is placed the much-venerated early image of Nuestra Señora de Covadonga. Under the rock are placed the tombs supposed to contain, on the right, the body of Pelayo; and to the left, that of Alfonso I., with those of his queen and sister. Observe the rude ornaments of 8th century on the tombs. The bodies were removed here from Abamia, where they were originally placed. The epitaphs are modern and absurd, and unworthy of that rude, stout-hearted sheik, a type of guerilleros. There have been several half-fueller projects of erection of churches, temples, etc., to this Asturian Cid. A large wooden one erected to the Virgen de las Batallas was burnt down on October 17, 1777, making another fact precious to the superstitious, who, next to number 13, hold the 7 to be the unluckiest. The small monastery, through which one passes to reach the Cueva, is indifferent and not prior to 16th century. Charles III. ordered Ventura Rodriguez to make the plans for a magnificent Greco-Roman Santuario, which was to have cost 14 millions; but nothing came out of the project, save the wide and solid foundation, which alone cost £20,000. The great pilgrimage takes place September 8, when Fogatas, danzas de romero, and other local curious and early rejoicings take place. It is to be hoped that this inland route from Santander to Oviedo will be soon completely opened up. There is now a good road from Oviedo to Cangas, and a *carrero* as far as Cabrales.

Leaving Covadonga, cross the hamlets of Riera and Soto, and visit Abamia. *Abamia.*—Half-a-league from Cangas. A small hamlet on a height, and close to Corao, where Roman slabs have been, and more might be, dug up, and belong to 1st and 2d centuries of Christian era (two of them may be seen at Señor Cortes'

house at Cangas). The church of Santa Eulalia, where Pelayo was first interred, has been modernised, but possesses vestiges of its original structure and ground-plan, probably of 12th century. Observe the two curious sepulchres, said to have been the original ones of Pelayo and his queen Gaudiosa. The lateral portal is of 12th century. Observe round the archivolt the very early naïve figures, dragons, souls of purgatory in cauldrons; and among other scenes represented on the capitals, and on the right, a figure drawn by the hair by the devil, intended to represent the eternal torture inflicted on the traitor Bishop Oppas. Then proceed across chestnut forests, and following the Bueña and Risizo streams to—

*Cangas de Onís*.—Pop. 700. *Canicas*, Cuenca (shell-like, broken, as *Cangas* in Asturian means). The court and residence of the kings of Asturias, but now without walls, a unique and deserted street, modern poor houses, and not even the ruins of its palace and Pantheon of its kings. There is a fine bridge on the Bueña, which joins the Sella here. The parish church is of 16th century and indifferent, and that of Sta. Cruz on the opposite is abandoned. It was built by Favila about 735. Antiquarians should notice the early inscription on the slab, placed on right, and incorrectly transcribed by Morales and others. It runs thus: *Resurgit ex preceptis divinis hec macina sacra—Opere exiguo contum fidulibus votis—Prespicue clareat oc templum obtutubus sacris—Demonstrans figuraliter signaculum alme crucis*, etc. The capitals are perhaps earlier than the 12th century, and represent curious scenes, most rudely executed, of hunting, warlike pastimes, etc.

An excursion to San Pedro de Villanueva can be made half-a-league W. from Cangas. This former Benedictine monastery, situated on the banks of the Sella, was built in 760; it has been considerably modernised; but there are portions worth a flying visit. Observe the three rounded apses, the lateral portal leading to the belfry-tower, and the entrance del palacio (why so called is ignored). The Sella is renowned for salmon-pools. San Pedro was founded by Alfonso the Catholic. This king succeeded Favila, and united Cantabria to Asturias, and was the first Spanish monarch who was styled *El Católico*, from his love of erecting sees, building churches, etc. The title was resumed by Ferdinand on his marriage with Isabella, and has continued ever since. His son, Favila I., did away with ecclesiastical marriage, which the dissolute Witizia had introduced, much against the opinion and wish of the clergy, but the re-establishment of ecclesiastical celibacy was still more difficult to obtain, and was principally the work of Gregory VII. The capitals in this

church are curiously sculptured, all or mostly of the 12th century, and representing hunting and war scenes. Observe that of Favila slain by the bear. The site of the combat is at the point of a lofty hill, close to the church of Sta. Cruz. The capitals or sides of the entrance arch of Chapel de Sta. Maria are equally curious.

*Infesto*.—300 inhab.; a tidy posada.

Before entering the town, and close to the Piloña, which flows down to meet the Sella, are the ruins of San Pedro de Villamayor, a good specimen of early Byzantine.

*N.B.*—The best headquarters for the ascent of the Picos de Europa are either Anquera (Parador de las Diligencias) or Potes (Posada de Eugenio; fair). Two days, at least, are required, sleeping at the mines.

*From Santander*.—By rail through-out, *viâ* Palencia and Leon. See official time-tables.

*From Lugo*.—There are two roads; both require local guides, and a fair amount of 'paciencia y parajar.' The scenery is inviting, and the fishing and shooting excellent. There are no interesting historical sites, and the antiquary need not rough it.

The shortest route strikes over the mountains, 28 leagues.

<i>Itinerary.</i>		<i>Leagues.</i>
Lugo to—		
Castroverde . . . .		4
Fonsagrada . . . .		4
(Sleep.)		
Peñafior . . . . .		3
Grandas de Salime . . .		1
Montefurado . . . .		2
Tineo . . . . .		4
(Sleep.)		
Oviedo . . . . .		10
		28

The other is not quite as hard riding, but equally impracticable in any other time than in summer, 34 leagues.

<i>Itinerary.</i>		<i>Leagues.</i>
Lugo to—		
Muras . . . . .		5
Fonsagrada . . . .		3
Acebo . . . . .		2
Puente de Salime . . .		3
Berduedo . . . . .		2

	Leagues.
Pola de Allande . . . . .	2
Cangas de Tineo . . . . .	3
Tineo . . . . .	4
Salas . . . . .	3
Grado . . . . .	3
Oviedo . . . . .	4

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The sportsman will make Cangas de Tineo (pop. 1000) his headquarters. The rivers and streams which abound with salmon and trout are the Navia, especially between Cornellana and Belmonte, the Narcea, the Luina, Naviego, and Pequeña. The three latter are streams of the hills called Cordales; the Nalon, and the streams between Grado and Oviedo, going by Peñaflores. There is some good shooting around Cangas de Tineo, and wolves abound in the chestnut woods near the Guadía hill.

A third by the sea-coast, crossing Mondoñedo, Rivadeo, and Avilés, 36½ leagues. Excellent sea and river fishing, picturesque scenery, and not very rough riding. Local guides not indispensable, and the roads very safe. (N.B.—From Rivadeo to Gijón chance steamers, 5 hrs.)

<i>Itinerary.</i>	Leagues.
Lugo to—	
Quintela . . . . .	3½
Reigosa . . . . .	2
Mondoñedo* . . . . .	3
Rivadeo . . . . .	5 short
Franco . . . . .	3
Navia . . . . .	2
Luarca . . . . .	3½
Las Bellotas . . . . .	3½
Muros . . . . .	3½
Avilés . . . . .	2½
Oviedo . . . . .	5
	36½

(With shorter road, daily dil., from Luarca *vid* Salas and Grado.)

From Lugo by *Mondoñedo*.—At Mondoñedo a good posada—a bishop's see. This old irregularly-built town is situated at the foot of three hills. The cathedral was built 1221, but has been greatly enlarged since, and modern-

\* A road is now made which passes by Villalba, avoiding crossing the valleys of Quintela and Reigosa. *Mondoñedo*, 9557 inhabitants.

ised. In the chapel del Santuario de N. S. de los Remedios is the image de 'La Grande' or 'La Inglesa,' so called because brought here from St. Paul's, London.

One league from Mondoñedo, on the river Masma, is a Benedictine monastery, founded 969 by Count Gutierre Osorio. It was devastated by the French. Observe the fine tombs of the founder and his wife Doña Urraca.

*Rivadeo*.—Pop. 9013 (province of Lugo). A small theatre and decent inn. A good safe port, situated on the Eo, whose oysters and fish we recommend, and are very deservedly ponderadas in Galicia. Ascend to the Castillo for the sake of the charming view obtained from the summit. An excursion may be made by the Rio to Castropol (Castrós or the *City* of the Castre, Camp Sevastopol, Simpheropol, Liverpool (?). Pola de Lena, Pola de Allende). Anglers may pay a *flying* visit to the salmon-pools of Abres, 2 leagues up, whence to the Navia; now by a ferry-boat, a quarter of an hour, to Figueras, the first Asturian village. The scenery between Las Bellotas and Avilés is Swiss-like. Good fishing in the Navia and Pravia.

*Avilés*.—Is it the Argentiola of the Roman *Handbook*, or Pliny's Zoela? It is first heard of as *Abilies*, in a Carta de Donacion of Alfonso III. in 905, by which the houses and churches were granted to the cathedral of Oviedo. 7380 pop. One league from the sea, with a Ria which has a good fondiadero, called De San Juan. This old-fashioned town is uninteresting, irregular, and dirty; a decent posada, and excellent fruit and fish. The church of San Nicolas is a good specimen. The architecture of churches at Avilés are all of the Byzantino-Gothic, between 13th and 14th centuries of the Byzantine. Its chief curiosities are: the frontal with ani-

mals and engrafted patterns; the statue of N.S. del Carmen; and the Byzantine tombs of the Alas family with their canting arms, *wings*. There is, moreover, some good sculpture by Borgo, an Asturian sculptor. The Casas Consistoriales are worthy of a glance. Observe also the houses of Marqués de Ferrera, of Marqués de Santiago (Pedro el Cruel lodged in the Casa de Baragaña), and the house of Marqués of Campo Sagrado, a barroque façade, with early towers and battlements—salamonic and istriated pillars, etc., with the proud motto on the arms, 'Despues de Dios la casa de Quirós.' 'La Merced' was founded 1414 by one of the Alas, and dedicated to St. Thomas of Canterbury. Two bridges on the Ria connect the main town with the suburb of Sabugo, inhabited by sailors and fishermen. Antiquaries should endeavour to visit and sketch the interesting Byzantine church (1 league from Avilés), at Manzanara, which is of the 11th century. Then to Oviedo by the Camino Real.

*N.B.*—Daily diligences run from Lugo to Rivadeo, *viâ* Villalba, and from Rivadeo to Oviedo, passing the Eo to Castropol on a *lancha*, and then proceeding *viâ* Navia, Lueca, Salas, and Grado. In this way the whole route may be performed cheaply in public conveyance.

Oviedo is clean and healthy, and well supplied with crystal water from Gitoria, which is brought by an aqueduct called Pilares, which was planned in 1553 by Juan de Carecedo, and built 1599 by Gonzalo de La Bercera.

*Climate.*—The cold is very keen, and the rain, as seen by the following table, continues to pour down quite à la Inglesa. The city is nevertheless very healthy, notwithstanding a backward civilisation, as is proved by the great number of aged folk. The

*exenciones* of the army in this province are more numerous than elsewhere—viz. 1924, mostly arising from defects and illnesses derived from lymphatic temperament and glandular affections.

Average temperature	13.0
Maximum " (August 11)	33.7
Minimum " (January 9)	3.1
Average pressure of atmosphere	742.1
Number of rainy days	130.58
Quantity fallen	1.32
Prevalent wind, N.E.,	159 days.

*Inns.*—Fonda de Manteola; good. Fonda de Madrid; fair. Hotel-Restaurant Traunoy, new (1888); fair.

*Post and Telegraph Offices:* Both in the Campodelalana—the main street.

*Cafés.*—Suizo, under the Fonda de Madrid; Universal, Calle Platería.

*General Description.*—Oviedo is sheltered from the N.W. winds by the Sierra de Naranco, which is about two miles distant. Its principal streets are little else than highways leading to Leon, Grado, Santander, and Gijón, and are lined with unsophisticated shops and shopkeepers. The most frequented are La Tendería, Campodelalana, San Juan, and the Alamedas Chambel, Chamberi, and Bombè. The Plaza is a fine square, and presents a scene fit for artists. The name is said to be derived from the rivers Ove and Diva, near which Pelayo routed the infidel. There are several fine specimens of Asturian architecture, but churriguerismo and Greco-Romano have defiled several of its edifices. There is a tolerable theatre, a hospitable casino, and the promenades of Bombè, San Francisco, and the Jardín Botánico are charming.

*Historical Notice.*—The city sprang from groups of hermitages, converted with time into convents; the first church, that to San Vicente, being erected 760, but the real founder was Alfonso el Casto, who removed the court and capital of his kingdom from Cangas and Pravia, and proposed reviving here

the former splendour of the Gothic court at Toledo. For this he spared neither time nor money, and erected churches and palaces, founded public schools, hospitals, built baths, all of which contained magnificent marbles, silver and gold vases, *paintings*, and richly-decorated furniture. He likewise fortified the city, built up the aqueduct, enlarged and repaired Froila's then ruinous basilica of San Salvador, etc. He also founded the See (810), and Oviedo became, under his enlightened patronage, one of the most important cities in Spain. In the war of independence Marshal Ney was sent with 6000 men, by Soult, against the corps under Marq. de la Romana, Ballesteros, and Worster, who retreated without firing a shot, and thus leaving Oviedo at the mercy of the invaders. The city was cruelly sacked for three days, and sacked again not long after by General Bonnet. The plunder was considerable, and the horrors, often committed, are not yet forgotten.

**Sights.**—The Cathedral. Minor churches—viz. Sta. Maria de Naranco, San Miguel de Lino, San Julian, N. S. de la Vega, San Francisco, Sta. Domingo, San Vicente.

**The Cathedral.—Historical Notice.**—It is built on the site of the basilica which was raised by Froila in 781, rebuilt and enlarged in 802 by Alfonso el Casto, who dedicated it to San Salvador, and raised to metropolitan nine years after. Its ruinous state and small size, inadequate to the wants of the growing population, caused Bishop Gutierrez de Toledo to pull it down and build the present one; the first stone was laid in 1388. The works went on slowly, and under the direction and at the expense of succeeding bishops. The only portion spared of the former edifice, the work of Tioda, is the Camara Santa; the others have been modernised. The

cathedral was completed by Mendoza in 1528.

**Style.**—Gothic, of second period. Not satisfactory. Lack of restfulness, and much spoiled by modern frippery and vandalism.

**Exterior.—Tower.**—This Gothic bell-fry of the period of Gothic decline is about 224 ft. high, and is of the two that were intended the only one ever built up. It is very elegant, lofty, bold, and is considered one of the finest in Spain. It is divided into five stages, and rests on the four massive piers of the right arch of the portal. It was injured by fire in 1521, and not completed till 1783.

The principal façade is on the W. The portal is divided into three large arches, which correspond to the three naves. The central is higher than the rest, and the tower wanting was to rise above that on the left. The ogive is elaborately worked, but is rather too wide, and is almost circular, showing the very early Perpendicular style in Spain at that period. There is too much ornamentation in parts. Nearly all the niches are vacant, but over the central portal there are the six figures of the Transfiguration, and busts of Froila and Alfonso el Casto. The façade is most effective, rising some 200 ft.; and is richly decorated with crocketed pinnacles, highly ornamented parapets, endless niches, etc.

**Interior.**—Simple in plan; fine in proportion, but overlaid with bad modern decoration and furniture. There is a distance of 240 ft. from the central principal door to the Chapel of Trasaltar, and 66 ft. only from lateral doors to the transept; the width of central nave is 38 ft., and that of the lateral is 28 ft. There are numerous windows, but they are not pointed, except those to the S., the N. side ones being blocked up. At each end of the transept there is a fine coloured wheel

window. The pillars are plain and elegant, their capitals being formed by leaves. The arches spring boldly into the air, and under the clerestory runs a gallery, which continues round the central nave and transept. The stained glass represents saints, is of no great merit, and dates 1508-12. Four massive but not heavy piers support the *toral* arches of the spacious transept. Observe against the one closest to Chapel del Salvador, and placed on a small pillar with a capital composed of the pilgrims' shells, a very early and rudely-executed statue of the Saviour, probably a relic of the former church, and dating from the beginning of 12th century. In the southern arm of transept is a door leading to the cloisters and Camara Santa; that in the northern arm opens to Chapel del Rey Casto. Thus on one side are the ashes of kings, the Escorial of Pelayo's dynasties; on the other, the relics of the saints, making the transept a *Via Sacra*, worthy of the pilgrims who were formerly wont to flock by thousands to either shrine.

*High Chapel.*—Occupies the pentagonal apse. The retablo consists of five tiers, each subdivided into five compartments, and dates 1440. The relieve figures represent the Life and Passion of Christ. The sculpture is inferior, only shown up by hideous modern 'beautifying.' Over the gospel side is a niche with statue kneeling of Bishop Villar, 1490, and several other bishops of the 15th and 16th centuries are buried here. The chapel is divided from the choir by an indifferent modern railing, a bad imitation of Gothic. The stalls are elaborately carved with filigree open work and saints of Old Testament.

The *organs* are churrigueresque and incongruous as usual. The *trascoro* has been sadly whitewashed, and the

marble altars are heavy and indifferent. In the centre is the altar of Nuestra Señora de la Luz, with a fine retablo, crowned with the Cruz de los Angeles, and abominable statues, on the sides, of Ss. Peter and Paul.

*Camara Santa.*—This is the great sight of the cathedral and object of pilgrimages and veneration. The chapel that contains the relics was built by Alfonso el Casto. It is 18 ft. long by 16 ft. wide. It is composed of two rooms; one is the *chapel*, the other the *reliquary*. The former has a groined roof, and is lighted only from a small window placed at the arch above the reliquary. On the sides are six pedestals, each of which supports two statues of apostles. These are of the most advanced period of the Byzantine, and date, probably, of time and reign of Alfonso VI. They are caryatides-like, stiff, rude, but not wanting in expression, and the cast of the draperies bold and easy; their feet rest upon fantastical animals, and the pedestals at the corners bear small pillars with curious capitals. The pavement is of hard *argamasa*, mixed with divers-coloured pebbles to imitate jasper; it is coeval with the building. Observe over the entrance-door the quaint and very early Byzantine heads of the Saviour, Virgin, and St. John, formerly painted and then whitewashed. The twenty-two steps ascending to the Antecámara date only the 16th century; the *Relicario*, or *Sanctum Sanctorum* of the Cámara, is separated from the rest by a railing. Observe here the *coffre*, or *armario*, and the celebrated *arca*, or oak-chest, covered with thin silver plating with bassi-relievi figures of Christ, Apostles, Virgin, St. John. It is 6 feet long by 3½ ft. wide, and same height as width. It was made, not by Alfonso el Casto, as many suppose, but more probably by Alfonso VI.; Morales asserts the latter

in his 'Viage Santo,' but denied it first in his 'Crónica.' Around it runs a long inscription in Cufic characters in praise of God—a custom introduced in Christian works after the reconquest of Toledo. The style of the chiselled designs on its four sides seems posterior to the 9th century. In the front of the arca are twelve niches with statuettes of apostles; at the corners, the evangelists; and in the centre, the image of the Saviour supported by angels. The sides represent the Nativity, Adoration, Flight into Egypt, etc., and the cover Mount Calvary. This arca stands like an isolated altar and close to the railings; and here kneel those who come to pray to the relics. These latter are said to have been collected by the Apostles, removed from Jerusalem when it was taken by the Persians, carried to Africa, then to Toledo, and after the battle of Guadalete carried in haste, like Æneas's penates, to the Cueva de Monsagro, 3 leagues from Oviedo, and added to his collection by Alfonso el Casto, whence removed to Oviedo in 895. The relics consist of the usual assortments; thorns from the true cross; one of the thirty coins for which Judas sold his Master; the sudario or shroud of the Lord; a bit from Lazarus' tomb, etc. Observe, amongst the jewels, two historical crosses; the one called from its exquisite filigree workmanship 'obra de los Angeles.' It dates 808, and is in the shape of a Maltese cross; beside the giver's name and date are anathemas on him or them who would steal it, and the words 'Hoc opus perfectum est in era DCCCXVI,' the XI standing for XL. The shape was one often adopted in that age; a magnificent ruby and a fine Roman (?) cameo enrich it. The foot is formed by two kneeling angels. The other cross is called de la Victoria, and is asserted to have fallen from heaven on

Covadonga. It is a work of 908, made for Alfonso III. at Gauzon, and about 5 ft. high. Its enamelled designs preserve great brilliancy of colouring. Pope Eugenius granted 1004 years' and 6 cuarentenas' (40 days) indulgence to the *devotos* who kneel before the relics. The 'Fiesta de las Reliquias' is a great semi-pagan festival, which takes place on March 13, in commemoration of their removal to Oviedo. Few have yet dared to look into the sacred arca; it is reckoned dangerous to soul and body so to do, and in 1550, the Bishop of Sandoval y Rojas, after fasting and prayers, ventured to open it, but what he beheld made his hair so stand on end that his mitre almost fell off, and he desisted. It was nevertheless opened in 1075, in the presence of Alfonso VI. and Doña Urraca, no evil result attending.

*Capilla del Ré Santo.*—Built by Alfonso II. (about 843) to serve as a family vault for himself and his successors. It was sadly modernised in 1712, by Bishop Tomas *Reluz*, not a *light* of the church or architecture. The chapel outchurriguerises Churriguera, and the retablos, cornice, pilasters, cimborio, etc., are abominable. Here are buried several of the earliest kings and queens—viz., Froila, Alfonso el Casto, Alfonso el Magno, Doña Gyloira, wife of Bermudo, Doña Urraca, wife of Ramiro I., etc.

*Cloisters.*—They were begun in the 14th century and finished in the 15th; the inscriptions are mostly prior to the building. Their architecture is Gothic; they are not spacious, but elegant. Observe the curious capitals, composed of sculptures representing hunting and historical scenes, and a series of comical pictorial reviews of the times. The *Library*, though deprived now of many treasures, deserves investigation, and is the richest in Asturias; its MSS. are

important. Inquire for the *libros de becerro*, or *tumbos* (register-books of deeds), and the very curious and interesting 'Libro Gotico,' an illuminated MS. of beginning of 12th century, with 130 vellum leaves. The dresses and *oficios* of the time, and especially those of the officers of the palace, are curious; observe the queens, attended by their maids, *redissequa*, and housemaids, *cubicularia*; the kings with their *armigeri* and prelates, the portraits of popes, etc.

**Minor Churches.**—Sta. Maria de Naranco. This very interesting monument of early Christian work, a mile from the city, upon the Naranco *cuesta*, was built, or rather *rebuilt*, according to the 'nimia vetustate consumptum' of an inscription, in the year 848, by King Ranimirus. 'The exterior is plain and massive, with heavy buttresses and deep eaves. The entrance—the only entrance now—is by a very slightly pointed doorway on the north side, later, apparently, than the rest of the edifice, with round and chamfered mouldings and rude tooth ornament. The porch is waggon-vaulted, with a couple of heavy ribs, engaged columns, and Byzantine caps. The interior also is waggon-vaulted, with very strongly pronounced ribs resting upon corbels, and consists of a simple nave, about 35 ft. long by 15 ft. wide, with a chamber at each end—the Coro at the W., the Capilla Mayor at the E. These chambers, or Tribunes, are separated from the nave by three round arches. The Coro is raised above the nave flooring by three steps, the Capilla Mayor by one, and the former is lit by a very lovely three-light *ajimez* window. An engaged, round-arched arcading, of three bays, runs along the N. and S. walls of the nave, with twisted columns and caps, well carved with animals, figures and foliage.' (See 'Sketches in Spain,' p. 391 *et seq.*) Below the floor of the nave there is a rude stone vault, with an entrance on the S. side of the church, usually supposed to have been only a pantheon. There is, however, no evidence of such a purpose; while from sundry ancient documents ordaining masses to be said 'in the lower church,' the place would seem to have been a second and well-recognised sanctuary.

*San Miguel de Lino* (or *Liño*).—This church, situated close to the former, was built by Ranimirus, about 850. The

Albeldense mentions it thus: 'In loco signo dicto ecclesiam et palatia arte fornicea, mire construxit (Ramiro).' The architect was Tioda or Fioda. It has not been preserved in all its pristine beauty and perfection as that of Sta. Maria; the apse and collateral chapels were closed in a hemicycle and not a square shape. Observe the *agimeces* at each end of the transept, the arches of which rest on four spiral *istriated* pillars (the most perfect is that to the S). 'The church is cruciform (*Liño*, or *Leño* = *Cruz*), with lofty central lantern, a single waggon-vaulted nave, and a Capilla Mayor upon a lower level than the rest of the edifice. . . . Much of both design and ornamentation is Moorish. . . . The shafts of the great, western, portal are covered with quaint and very rude early Christian carvings, consisting apparently of scenes from the lives of the Apostles.'

Close to the cathedral are some other early churches. *San Tirso*, built by Alfonso el Casto, has been modernised. *San Vicente*, the oldest church in Oviedo, built by Bishop Fromistano and enlarged in the 11th century, was modernised in 1592. The learned Feijóo rests here. This monk was one of the greatest critical writers Spain ever possessed, and one of the *glorias* of the Benedictines. His works are 'Teatro Crítico Universal' and 'Cartas eruditas y curiosas.' This monastery was duplex, that is, for both sexes, just as that of *San Pelayo*, founded by El Casto, and called also de San Juan. Ecclesiologists may also visit the Convent de Sta. Clara of the 13th century, modernised in 1755, but preserving a good Byzantine portal. *San Francisco*, now a hospital, was founded by Fray Pedro, a friend and companion of St. Francis de Arés. The church has been modernised, the high altar and collateral naves are Gothic. Several



members of great Asturian houses are buried here; amongst them the Quirós and the Valdecarzanas. In the *panteon* of the latter, whilst the anniversary service takes place, a cow is introduced, which remains all the time that it lasts. Upon the Gijon road, five minutes' walk from the city, stands the ancient church of San Julian. The best points are the *ajimez* window of the apse, and the columns on either side of the Capilla Mayor.

The *Hospicio* is a classical edifice of Ventura Rodriguez, and dates 1768. It is very well managed and decent, receives 700 poor, gives work to orphans and *arrepentidas*, etc.

*La Balesquida* is a poor-house, situated *extra muros*, and founded in 1232 by Doña Velasquita Giraldez. It belongs to the *cofradía* or brotherhood guild of tailors, called Los Alfayates, to which the wealthiest inhabitants belong, and whose statutes are interesting, and based on great philanthropy. Their festival takes place at Pentecost on the Campo de San Francisco.

*The University* is a large building, built in 1608, in the Herrera style. The university was founded by Archbishop Valdés, who bequeathed to it all his fortune. It possesses a library of 12,000 vols., a rich ornithological museum, and a good physical laboratory.

*The Town Hall* (*Consistorio*, or *Casas Consistoriales*) was erected in 1822, by Juan de Naveda. It is indifferent, though large. Under the arcade are situated the best shops in Oviedo.

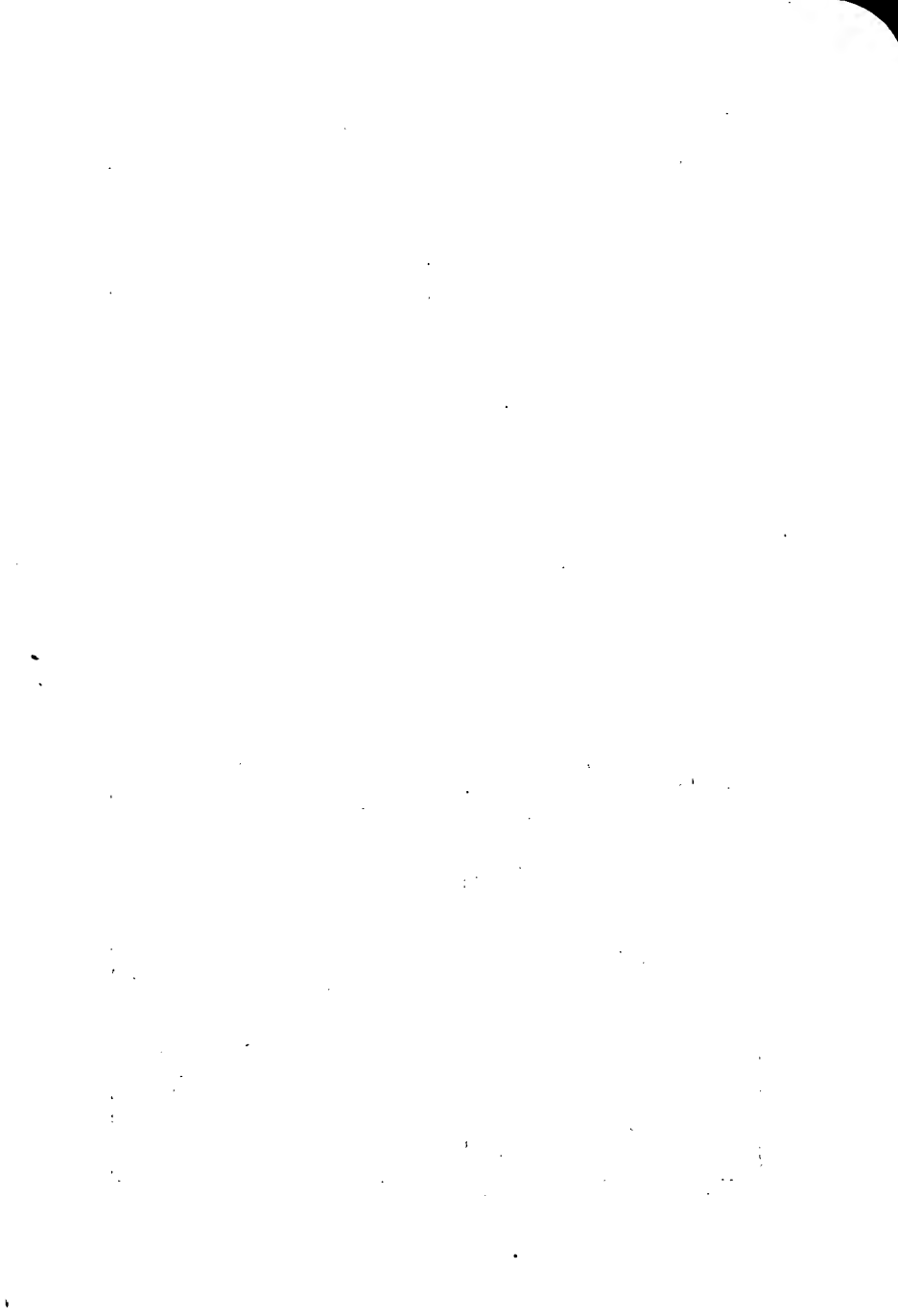
Here, among other curious documents, is kept the *fuero* granted by Alfonso VI., not unlike in substance that of Sahagun, and confirmed by Alfonso VII. in 1145. It gives an insight into the legislation of that time, and is interesting for its style, which marks the transition from Latin to Romance and formation of Spanish. The right of dispensing of property according to the owner's wish is established; equality before the law of Infanzones, *podestades* (counts), and the lower classes. Duels and 'la prueba del hierro candente' are admitted in cases of theft, claims for inheritance, etc.

The antiquities at Oviedo are scarce and indifferent. Of the old walls, those on S.E. only exist. Near the cathedral are some remains of the palace of El Rey Casto, and of his castle.

*Excursions.*—In 1 hr. to the mineral spring at Priorio, called Caldas (*calidas*, hot) de Oviedo, most efficacious in cases of arthritis, the stomach, and paralysis; temperature 41°. (See for details, General Information: *Mineral Baths*.) Visit at Priorio the Byzantine Church of San Juan, and observe its hemispherical apse, circular portal flanked by low pillars, with statues of the 12th century, the image of Christ between the four beasts of the Apocalypse, etc. The thriving Government Gun Manufactory of Trubia is close by.

*Books of Reference.*—1. 'Historia de Oviedo, Por José Caveda' a 4to MS. in Academia de la Historia.

2. 'Antigüedades de la Inglesia de Oviedo, by Carballo. MS. in archives of Cathedral of Oviedo.



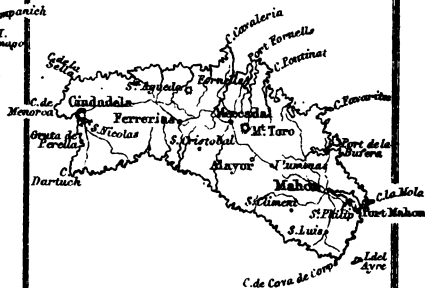
## MAJORCA OR MALLORCA



### Same Scale



*Same Scale*



## CADENZA

## PALMA AND BALEARIC ISLANDS.

Though hitherto neglected by the ordinary tourist in consequence of their out-of-the-way situation and difficulty of access, this town, and the Balearic Islands generally, possess attractions, both in climate and scenery, which will, no doubt, when better known, induce more frequent visits. The excursion, if not quite so common as, is certainly not less pleasant than, almost any others in Spain. The general character of the country is most picturesque and striking, partaking as it does in character of the breadth and boldness, solemn stillness and charming strangeness, peculiar to the neighbouring Africa, although mixed with the more agreeable variety and cheerful greens of Catalonian landscapes. The climate of Palma rivals that of Malaga and Algiers, while there are many cases in which it is deemed preferable. The architecture, although not of paramount importance, still exhibits examples of high interest to the student of Spanish art; and, finally, the naturalist will not, we think, have cause to regret the excursion when he will have examined the flora peculiar to some localities, and, above all, the exceedingly curious no less than beautiful grottoes, and the many fossils with which the islands abound. The inhabitants, especially the Mallorcans, are an honest, interesting, though not enterprising or progressive people, hospitable and unsophisticated. Their dress, habits, tongue, and appearance have retained much of the primitive character of their Moro-Aragonese forefathers, and are in perfect keeping with soil and climate.

**History.**—The name Balearic has been, and, we shall hope for etymologists, will ever continue to be, a constant subject of useless disputation. It

may come from Baâl, a Phœnician god said to have been worshipped here; or from Bales, one of the companions of Hercules (both which suggest Phœnician colonisation); or again, from Βάλλειν, to throw at or cast, designating thus, in spite of more appropriate verbs, the country of the strong-armed *slingers*, of Classic celebrity, mentioned by Virgil:—  
‘Et media adversus liquefacto tempora plumbo  
Diffidit, ac multa porrectum extendit arena.’  
And Ovid’s

‘Non secus exarsit, quam cum *Balearica*  
plumbum  
Funda facit,’ etc.

For here is said to have been invented that powerful engine, managed with so great art and dexterity that, Flores tells us, young children were not allowed any food by their mothers till they could sling it down from the beam or branch where it was placed aloft. Rhodian and Phœcean traders colonised a portion, calling the three principal islands *Gymnesiæ*, because their wild inhabitants fought naked; and the smaller *Pithyusæ*, from the pine-forests which clothed their hills. Placed between Spain, Italy, France, and Africa, the Balearics were alternately the sport and prey of whichever happened to be the strongest at the time. Somewhere about 406 B.C., the Carthaginian Hamilcon and Hammon landed and founded several colonies, enlisting the native slingers, whom they employed to great advantage side by side with the famous Iberian cavalry and Celtiberian infantry. Rome, after the third Punic war, entrusted the conquest of the islands to Q. Cec. Metellus, who soon achieved it, and was consequently styled ‘*Balearicus*.’ New colonies were established, and under the generic name of ‘*Balearica*,’ the whole region

became part of Citerior Spain. Ruled in turn by Vandals and by Goths, they finally shared the fate common to the mother country, falling in 798 into the hands of the Moors, under whom they reached the acmé of prosperity. The 'Balearics' were peopled by a daring independent race, the kindred of the restless wave; and being hemmed in on every side by grasping invaders, became so many nests of pirates, who flocked hither, like hawks, from Algerine coasts, Greece, and the Italian islands. These people, undergoing the sudden transition from slaves to masters, spread terror over the whole of the Mediterranean Sea. Never, perhaps, was piracy before or after organised on so formidable a scale, the result being a curious free commonwealth whose power was courted and not unfrequently employed by sovereigns. The treasure accumulated during the piratical invasions excited the jealousies of neighbouring kingdoms, which were themselves in a sense rival piratical associations, although of older date, superior discipline, and more orthodox claims.

The most important of these expeditions (some of which were called 'holy crusades') was that of Don Jayme I., King of Aragon and Count of Barcelona, who, September 1229, sailed for Palma from the little port of Salou, near Tarragona, with a fleet numbering upwards of 150 galleys, carrying 18,000 soldiers. The fleet encountered a severe storm, and both crews and soldiers were terribly sea-sick. 'La mar,' says, graphically, the old chronicler Marsilio, in the plain-spoken lemonsin of the day, 'la mar próva e assatja los ventres dels novels peregrins e encare dels antichs mariners; tots los peus los vacillan, els caps han torbata.' After a desperate resistance Palma fell, and the usual general *reparticion* of the conquered land took place among the followers of

El Jove rei d'Arago qui conferma  
Merce y dreg, e mailestat desferma.

The crown of 'El Reino de Mallorca' was inherited by Don Jayme's second son, who became a vassal of his eldest brother, Pedro of Aragon. The independent kingdom was finally merged in the dominions of the Aragonese crown, under Pedro IV. of Aragon, and subsequently (sharing the fate of that latter) became part of Spain.

**Language—Dress—Art.**—The 'Mallorquin' is a corruption of the Catalan dialect, but the pronunciation bespeaks proximity to Italy, and is softer than at Barcelona.

The following Mallorcan words may be found useful:—Masc.-sing. *lo* and *so*, the plur. *sos*, the fem.-sing. *sa* and *la*, plur. *sas*. When applied both to masc. and fem., sing. *es*, plur. *ets*. *En* is also used for masc.-sing., and *na* for the fem. *Son* is the neuter. *Puig* is pronounced pooitch, and means a peak, a 'puy.' *Pridio* is an estate; *Raxa*, pronounced rasha, a villa; *Barranch*, a glen, Spanish 'barranco.' There is great similarity between Mallorcan and the Languedocian patois of Montpellier. Indeed, the intercourse was frequent between that city, the birth-place of Don Jayme I., and Mallorca.

Although intelligent, the people are not endowed with the vivid imagination to be expected in that southern latitude, and more given to solid pursuits. The early popular poetry of Mallorca is, however, not devoid of charm. It is Catalan in character, but more pathetic, and imbued with a wild Moorish, melancholy feeling, though strictly orthodox in the mystic effusions, which are one of its characteristics. The islands have given birth to several men of note: the learned Ramond Lull; the antiquary, Cardinal Despuig; the missionary, Serra; the painter, Mezquida; the sculptor, Juan de Marz; the cosmographers, Jayme Ferrer and Valsequa; Jayme Fabre, one of the foremost among mediæval architects, etc.

The dress is picturesque. The men wear wide Moorish breeches, calzas; the Greek *birrete*; the silken open-breasted waistcoat, called *guarda pits*; white or black stockings and rough leathern shoes; a black cloth jacket, *el sayo*; a coloured sash, *faja*; and now and then the Aragonese broad-brimmed slouch hat with tassels, and, more ordinarily, the motley kerchief tied turban-like around the head, complete their costume. The women's, as usual in Spain, is not so striking, and consists of a white muslin or lace stomacher, called *rebosillo*; the hair is worn loosely on the back, 'en estoffade'; a black merino or silken boddice (low and 'de-colleté') is enlivened by sundry metal buttons and silver chains tastefully arranged. They are pretty, with large lustrous black eyes, small hands and tiny feet, good figures, and a certain amount of captivating 'gracia' and simplicity of manner. The men are tall, dark, well-proportioned, and active.

**Art.**—The part assumed by Mallorca in the history of Spanish art has not as yet been clearly defined. There is, however, little doubt that the native school of architecture influenced not a little the formation of that of Cataluña and Aragon, and generally, therefore, the entire character of Spanish early Gothic. The painters Mezquida, Bestard, Ferrando, have left works of no transcendent merit, but which will be usefully consulted. Porcelain suggests at once the famous Majolica ware, known as such at a very early date, for Dante already writes ('Inferno' xxviii. 82)—

Tra l'isola di Capri e Maiolica.

And besides Ferrari and others, the learned Scaliger expatiates on the excellence of the Mallorcan pottery, whence the Italian derived the name, and, originally, the style. The principal manufacture, in the 15th century, was at Ynca.

The clay was found at Puigpuñent and at Estellencha. A plate of the Ynca manufacture may be seen at the Museum of Cluny, Paris. Yviza was, in the 17th and 18th centuries, a good porcelain-making district.

**Geography—Geology—Statistics.**—The position of this group of islands in the Mediterranean is between 51° 28' 89" lat., and 3° 40' 38" long. W. Greenwich. The islands comprised are—(1.) Majorca, or as it is more usually called, Mallorca, capital Palma; pop. 234,000. (2.) Menorca, cap. Mahon; pop. 35,114. (3.) Yviza, cap. Yviza; pop. 25,000. (4.) Formentera; pop. 1620; and the islets of Cabrera, Dragonera, Conejera, etc.; pop. 52;—making a total population of 295,786 (1884). The extent is 147 square Spanish leagues. Geologists are of opinion that at the time when Africa and Spain formed one continent, the Balearics were also part of the Spanish present Peninsula, and that they constitute the prolongation of the high range of hills which traverses the province of Alicante, ending at the Mongo Hill and Cape San Martin, and from which they were severed by some violent dislocation first, and then gradually became further apart through series of submarine convulsions. That conjecture would appear strengthened by the fact adduced by Sr. Bover—viz. that the direction followed by the two watersheds, formed by the range of mountains which divide the islands, corresponds with that of the hills in Spain, the extremity of which is Cape San Antonio. Also, that these hills cross Yviza at Mallorca, then change their course towards the south, stretching along a line that abuts direct east of Bugia (Africa). The Balearics would thus form a link of the chain connecting Europe with Africa, and be the point of its intersection. The spontaneous vegetation and soil of the south

portions bear resemblance to those of the north African coast, while analogy has been noticed between galena found at Yviza and that of Almeria and Sierra Almagrera. The fossils, which are scattered all over the islands, are of great interest. There are some mines, mostly neglected. Copper is found at Albarca, coals at Escorca and Binisalem, rock-crystal at Estellenchs, granite at Buñola, iron at Valldemosa, salt in great abundance and excellent quality south of island of Cabrera; different coloured marbles; coral at Alcudia, etc.

The soil generally, but more particularly that of Mallorca, is one of the most fertile in the world, and produces chiefly corn, oil, wine, fruit, hemp, flax, and some silk. The orange, lemon, and date trees thrive most plentifully, though the latter, which has given its name to the capital, Palma, is not cultivated as it was by the Moor. Lavender, marjorana, rosemary, and other sweet-scented plants embalm the genial air; and firs, holm-oaks, and olives, some of gigantic size, clothe the slopes of hills. The Balearics are hilly, except in a few central portions of Mallorca and south of Menorca, but the hills are of no great height, the principal altitudes being the following, which occur mostly in Island of Mallorca:—Puig Mayor d'en Torella, district of Escorca, 1463 metres (about 4798 Eng. feet); Puig de Massanella, dist. of Selva, 1115 m. (about 3682 Eng. ft.); Puig de Galatzó, dist. of Calvia, 984 m.; Coll de Soller, dist. Soller, 562 m.; Bec de Ferrutz, at Artá, 538 m.; entrance of Grotto of Artá, 43 m. In Menorca the highest, the Toro, is 1227 Eng. ft., according to line, cited by Bauza, but must be nearer 4710 Eng. ft. (about 1470 m.), according to more recent authority. The islands are scantily watered; the principal stream is the Rièra, at Palma.

**Climate.**—The climate of Palma—we may also add that of Soller—is among the most temperate in Europe. In the latter district it is milder and more equable than anywhere on the mainland. Snow is most rare, and when it does fall never lies more than two or three days. The summer heat is seldom excessive, and winter may be said not to exist. The S. region of Mallorca, sheltered from the violent N. winds by the range of lofty hills that extend N.E. to S.W., is most temperate and mild. During winter the thermometer but very rarely falls below 7 cent. above zero (44° Fahren.), and sea-breezes temper the air in summer. The heat is nevertheless occasionally oppressive, though the thermometer never reaches much above 90° Fahren.

#### METEOROLOGY OF PALMA.

Months.	Temperature of Air.			Days of Rain.	Prevailing Winds.
	Aver. age.	Maximum.	Minimum.		
December	13.8	22.4	5.9	2	N.O.
January	12.8	19.1	3.4	12	S.O.
February	13.5	21.5	6.6	6	S.
March	15.4	25.5	5.0	5	S.O.
April	17.6	26.4	6.8	4	S.
May	21.5	33.0	12.0	..	S.
June	23.1	33.6	14.6	5	S.
July	25.8	33.2	19.2	1	S.O.
August	26.0	35.3	15.8	2	S.O.
September	23.5	34.0	11.0	10	S.
October	18.6	28.0	9.0	7	N.E.
November	15.5	24.4	5.5	7	N.E.
Winter	13.4	22.4	3.4	20	S.
Spring	18.2	33.0	5.0	9	S.
Summer	25.0	35.3	14.9	8	S.O.
Autumn	19.2	34.0	5.5	24	N.E.
Year	18.9	35.3	3.4	61	S.

The luxuriant growth of the orange-tree and date-palm are good evidences of the state of the atmosphere; indeed

There the human kind  
Enjoy the easiest life; no snow is there,  
No biting winter, and no drenching shower,  
But Zephyr always gently from the sea  
Breathes on them, to refresh the happy race

The climate, however, differs considerably in the N. region, where it is damp and cold, and wind storms not unfrequent. The more common diseases are: intermittent fevers, catarrhs, and pulmonias (pleurisy). Mortality at Palma, 1 per 40—the average of Spain being 1.34. The worst climate, where ague is frequent, is found in district of Alcudia, owing to the vicinity of marshes, which might be easily removed if desired by the inhabitants. In the island of Menorca, though the temperature is still higher in winter, N. winds are very frequent, and spring and autumn subject to variation. 'Though it may be called a good climate, still, in cases of consumption, the changes of weather, when they do occur, are felt a great deal more *even* than in England, owing to the uncomfortable construction of the houses. It is, however, a most agreeable climate in winter and spring.\* But Soller, rather than Palma, bids fair to become a favourite resort. 'I don't know that I ever saw a country that pleased me more than that about Soller. I have spoken of its delightful climate, and its grand and beautiful scenery. The former must be well suited to affections of the throat and chest; and the latter offers every inducement to exercise, and much to please the eye and soothe the feelings.† Sea-bathing is close by, and is practicable all the year round. The climate on the whole is *relaxing*.

**Travelling.**—The largest of the three principal islands, Mallorca, is the one more frequently visited. But they are all of easy access by means of lines of steamers which ply regularly between Barcelona, Valencia, and the chief ports of the Balearics. In the interior,

\* This information has been kindly communicated by the late Consul at Mahon, Mr. J. Considine.

† Dodd—*Three Weeks in Majorca*.

pretty well-appointed diligences run between the more important cities, and the roads, where any exist, are beautifully constructed and well kept up. There are tolerably good inns, *hostals*, where civility, cleanliness, good-will, and moderate charges, make up for other wants. The best season is between January and middle of June, and winter for invalids. There are clean and moderately-sized houses to let about Palma and Soller. The rent is low, and furniture may be hired at Palma on reasonable terms. From 20r. to 30r. constitute the daily expenses at inns. Tourists will in general confine their attention to Mallorca, which is the most picturesque and more easily travelled of the whole archipelago. The 'lions' are: *Palma*, with its cathedral, Lonja; *Soller*, noted for its grand and beautiful scenery; *Artá* and its wondrous stalactite grottoes; the scenery about Valldemosa; the country villa, called *alqueria*, of Raja, its vale and museum, and those of Esporlas and Alfavia. Menorca is not so favourably situated, and though insufficiently explored, possesses no great amount of interest. Yviza is bleak and hilly, with a mild climate, but utterly roadless and thinly peopled. The rest are islets of no importance, save Formentera: mostly deserted.

Tourists may therefore proceed either from Valencia or Barcelona by steamers, which leave twice a-week, and perform the passage in about 14 to 16 hrs. Visit Palma, making it head-quarters for the different excursions into the interior of Mallorca, such as—1, Excursion to Soller; 2, Lluchmayor; 3, Artá; 4, Alcudia—rail to Manacor and La Puebla. If desirous to visit Mahon, embark at either Alcudia or Palma, and by steamer to Mahon, whence by dil. to Ciudadela, crossing thus in a few hours the whole island. There is also a steamer between



Palma and Yviza. No *passport* is required. Take one, however, or some substitute *por si acaso*.

*Money, Weights, and Measures.*—The Spanish money has been introduced here, as well as weights and measures.

*Post Office.*—The same regulations as in Spain. Letters leave three times a week.

*Telegraph.*—There are submarine cables between Yviza and Valencia, Mahon and Barcelona, Yviza and Mallorca, Mallorca and Mahon; and there is likewise communication between all the principal towns of the islands. The rates are the same as in Spain (see *General Information*), but an extra fee (liable to variation) is charged upon the submarine cables. The trade of the islands is but small—small compared with what it might be. The chief exports are fruit, corn, wine and oil, despatched in coasting vessels. The manufactures are quite unimportant—silk and woollen goods, corded stuffs, etc. In all the more populous regions the land is cultivated with the greatest care and detail, and the irrigation is worth a study. *Administratively*, the islands constitute a Captaincy-General, the seat of which is at Palma. A civil province of the third class, an *Audencia*, a naval department; and *ecclesiastically* three dioceses, of which the sees are Palma, Mahon and Yviza.

The Balearics abound with game, and its coasts with various sorts of fish, but they are comparatively free of birds of prey and venomous animals. Among birds we may mention the *becafigo* (be-figue), as good as ortolans, which feeds on figs; water-fowl (*Gallina d'aigna*); the flamant (*Flamench*); wild duck (*anada*); excellent partridges (*perdiu*); the Balearic crane (*aloeta*); porfirio, dear, says Pliny, to Roman gastronomers. Of fish, a sort of whitebait, aladroch, sardines, alatra, lobsters

(*cranch*), oysters, turtle, etc. The island of Conejera is entirely peopled with rabbits, hares, wild sheep, etc.

#### ISLAND OF MALLORCA.

Mallorca, the Roman *Balearica Major*, whence its present name, and the Moorish *Mayurkah*, has the form of a trapezoid square. It is situated between Yviza and Menorca, and covers a surface of 586 square kils. Distances: 200 kil. from Barcelona, 255 from Tunis, and 430 from Toulon. Pop. 234,000. Capital, Palma, often called P. de Mallorca, to distinguish it from that of Teneriffe, and others. The principal cities, besides Palma, are Manacor, Alcudia, Inca, and Porreras. The coast is somewhat steep and abrupt on the W. side, but low and sloping towards the sea everywhere else. The chief port is that of Palma, some  $4\frac{1}{2}$  leagues in its broadest part; secure, though somewhat exposed towards the S.W.; the Riera, the largest river in the island, has considerably injured the bottom of the bay, so that ships are obliged to anchor off the Lazaretto. A more secure, but much neglected, port is that of Porto Pi, close by. The second in importance is, however, that of Soller; but it is insecure, and much exposed to N.W. and N. winds. The Riera rises near Puigpuñent, and falls into the sea beneath the ramparts of Palma; and though almost dry in summer, it swells during the rainy season, occasioning frequent inundations.

*Palma.*—Capital of the Balearics; bishopric; residence of captain-general; seaport. Pop. 65,000.

*Routes and Conveyances.*—1. From *Barcelona*.—Excellent steamers, English built, leave twice a week—on Mondays and Fridays—at 4 p.m.; the former touch on their way at Alcudia, and therefore arrive a few hours later; the usual time is 16 hrs. The fares: 1st cl., 115r.; 2d cl., 80r.; 3d cl., 60r.

Distance, 135 m. 2. From *Valencia*.—Same company's steamers leave, Mondays at 7 A.M. direct, and on Wednesdays at 3 P.M., touching at Yviza. (These sailings are liable to change. See local advts. and inquire carefully.) Fares: 1st cl., 140r.; 2d cl., 100r.; 3d cl., 60r. (for steamer to Valencia or Barcelona, see those names). Distance, 40 leagues. 3. From *Mahon* (Menorca).—Leave on Tuesdays at 9 A.M., touching at Alcudia, and Thursdays at 12 P.M. direct. Distance, 100 m.

Inns.—The least bad is Fonda de Mallorca; then come Fonda del Vapor and La Balear. The charges are lower than at Valencia or Barcelona; 12r. a day, all included, is the most moderate. There is a decent boarding-house (casa de huéspedes) at 51 Pórticos de Santo Domingo, clean and comfortable.

General Description.—As the steamer approaches, the picturesque shores of Deyá come first within view, then follow the rocks of Valldemosa and Bañalbufar on our left; a little further, Cape Groser and part of La Dragonera. Hilly Santa Ponsa rises in the distance on left; shortly after we behold Cape de Cala Figuera advancing into the sea; then Cape Blanco on our right; and, nearer to us, on left, Cape Enteroocat. The beautiful, sleepy, sunlit bay is now entered. We pass off Fort San Carlos, and the Moorish-looking signal-tower, built shortly after the fall of Palma by order of Don Jayme; then comes the little port of Porto Pi on our left. We can descry the castle of Bellver rising on a hill, and on our right the city of Palma, with its pier like the stem of a fan-like palmito.

The first impression is both striking and pleasing. Palma rises, amphitheatre-like, on the gentle slopes of the S.W. portion of the island, facing the wide, open bay; the pinnacled turrets

of the Lonja are seen peeping from behind the bastion-flanked walls, which so inefficiently defend the city on the sea side; a little more to our right, and, the most prominent feature, stands the grand Cathedral, with its flying arches, two pinnacled towers, and deep buttresses of its south front, a fairy fabric, rising, as it were, Venetian-like, out of the sea. Here and there some lofty and deep-green palms may be seen, interspersed amid the clusters of cupola-shaped belfries and terraced roofs of houses which stand out in somewhat dark masses against the not distant hills and blue Calabrian sky. Steep ascents lead into the town. The streets are mostly narrow, winding, ill-paved, and silent. The houses have retained many features of Moorish taste, sense, and mediæval habits of living; they are mostly low, consisting of a ground floor, an upper one, and an attic (called *porcho*); a projecting roof, spread out into pent-houses, often curiously worked out, shelters from the rain and screens from the sun the *porcho* below, which thus becomes a shady gallery; the rooms have lofty ceilings; staircases, not unfrequently of great artistic merit, are placed in the entrance-hall or the inner court—the Moorish patio. There are some interesting houses of the 16th century, but few earlier, with circular porticoes and agimez windows. Slender fluted shafts, the use of varnished tiles, azubjos, the fashion of upper galleries on the model of those of La Lonja, are so many features characterising their style. Examples may be seen, *Calle de la Virgen de la Teta*, and *Plaza de San Antonio*; visit also the houses of Vivot, Bonapart, etc. There is, however, about the whole of Palma a constant sense and sight of silence and decay, which is rendered still more striking by the contrast of the few but beautiful buildings of the port, that bespeak mag-

nificence, trade, and political importance.

**Sight-Seeing.**—Cathedral; Lonja; Private Galleries.

**Cathedral.**—This noble pile—an eloquent record of Mallorcan greatness—was built shortly after the capture of the city, by Don Jayme's orders, in the year 1230, on the site of houses which were a portion of his royal booty, and then clustered in the Almudayna, near the Gate de las Cadenas. The architect's name has not been discovered. The plan has been ascribed to Pisan and also to Provençal architects, and a Mallorcan celebrated Maestro de Obras, Jayme Fabre, has even been supposed to have directed portions at least of this building. The High Chapel was begun first, and completed in 1232, on Don Jayme's third voyage to the islands. By a royal order of July 1343, King Don Pedro directed his treasurer to lay aside 1000 Barcelonese sueldos yearly for the work of 'La Seo,' ordering, besides, to sculpture his escutcheon on those portions erected with his monies. Towards the end of 14th century, when the royal subvention had come to a close, modifications were introduced to obtain cheaper work and a more speedy completion. Besides voluntary contributions, the zealous clergy collected large sums by speculating on poor human vanity, in the decoration of tombs, and granting of privileges to stamp private arms on key-stones, etc., selling them for such sums as 13,287r. and the like. The work was completed in 1601.

The *style* is Gothic-Mallorcan, with later portions belonging to the plateresque. The width is 140 Eng. feet in the clear; 190 feet including the chapels. It is rectangular in form, extending east to west. Its main characteristics are—great simplicity;

vast proportions, both as to width and height; broad unbroken naves—the central one, however, blocked up by the choir; sparseness of light; soberness, we might add meagreness, in the treatment of details and ornamentation.

The *exterior* is full of massive grandeur. The principal front is to the W., but the S. front is the finest. Its doorway, called 'del Mirador,' dates 1389, is the work of Pedro Morey (ob. 1394), and a good specimen of Mallorcan-Gothic; full of elegance, richness, and taste. Observe the broad ogee, and the delicately-carved bases round the outward archivolt, called by Mallorcan architects 'la gran jamband'; the naïve but piously-inspired niche statuary—apostles, prophets; and angels playing on instruments; over the arch, a figure of our Saviour. The doorway is divided by a shaft, with a statue of the Virgin. The tympanum has two reliefs; the lower one has for subject the Lord's Supper, the upper one the Deity holding the Christ before adoring angels. They are both by Juan de Valenciennea, 1393-97. The N. door is called 'de la Almudayna.' Observe in this portion the quaint, old, square tower, with long-pointed windows and open-work balustrade. The W. door is the most richly decorated, and a good example of the plateresque; it forms a series of ogival receding arches. Over the door is the inscrip.: 'NON EST FACTUM TALE OPUS UNIVERSIS REGNIS 3 REGUM CAP. X.' and '1601,' the date of its completion. It was begun 1594. A shaft dividing the doorway supports the escutcheon of Mallorca, composed of four quarters with bars of Aragon gules on or, a castle on the sea, with a palm, the arms of Palma, the capital. On the tympanum a poorly-carved statue of the Virgin. The sculpture is on the whole of no great merit.

*The interior*, though bare and cold, is rendered impressive from the vast proportions; thus, the central nave measures 247 feet from the door to the high altar, and is some 147 feet in elevation. It has neither a transept nor an apse, and is divided by two rows of seven octagonal pillars, forming three long lofty naves, which do not meet behind the high altar to form an apse, but finish in an aisle with three chapels, one of which, the High Chapel, forms as it were another nave.

This *Capilla Real* is the earliest and most interesting portion of the cathedral. It was finished 1282, and is some 78 feet long. It is richly decorated. Ecclesiologists should notice the *andito* or wooden gallery all round—strictly Moorish work, though of Gothic style, and once gorgeously gilt and painted. Observe also the windows, now blocked up, and carved pendentives supporting statuettes of saints and angels, the bishop's marble seat, and its niche-work; the *andito*—closed by a fine Gothic wooden railing, with excellent *relievo* scenes from the life of the Virgin, besides several statuettes of saints in niches, and in the centre the effigy of the Virgin under a richly-decorated canopy. Ask for the fine silver gilt custodia. A black marble sarcophagus, heavy and pagan, is seen here. It is the tomb of King Don Jayme II., raised by order of Charles III. in 1779. The *rose window* and painted glass in the cathedral should be noticed. They are the work of Fco. Sacoma. The former marble pavement is being repaired, and the completion of the building pursued by order of Government, and under the able direction of Sr. Peyronnet.

The other chapels are devoid of much interest; observe, however, in that of *Corpus Cristi*, a fine early but injured tomb of the first bishop of Mallorca,

Torella, a boon companion of Don Jayme, ob. 1266. In *Chap. de San Martin*, war trophies and shields of the Maxella and Pujals families. In sacristy of chapel of *N. Sra. de la Corona*, an interesting Gothic tomb of Bishop Galiana. The figures and animals were formerly painted. In the recess of the niche is a *relievo* with priests and people bewailing the good prelate's death, whilst two angels are carrying his soul to heaven. Compartments in front of the tomb are also filled with minutely-carved figures in doleful attitudes. It dates 1375. In *Chap. de los Salas* is a tomb of Marqués de la Romana, head of one of the *sets Casas* of Mallorca, the cream of the local nobility, a hero of the Peninsular war; erected 1811, by order of the Cortes of Cadiz.

The *Choir* belongs to the Gotho-plateresque style, and has two rows of walnut carved stalls. Observe the arms and high backs of the upper row, with *relievo* scenes from Scripture, angels, etc., highly finished and of great variety. The stone sculpture around the *frascaro* is the most modern part of the 'Coro.' Look at the statues of San Bruno and San Juan, brought here from the Cartuja of Valldemosa, and the work of Adrian Ferran; and pictures by A. Sacchi—the Assumption and Holy Trinity. The *pulpits* are plateresque; the one on the left is reckoned the best; most of the carving is by Sales, 1529. The *Sala Capitular* is of Gothic decline. In the centre stands a fine tomb of Bishop Muñoz, ob. 1447. The organ is of no great merit as an instrument. The pendentive is crowned with a hideous wooden head of a turbaned Moor, part of the white beard is painted red.

**Minor Churches.**—There are few other churches of note—though Palma can boast of six *parroquias*—and but

few of the twenty-four or five convents which existed as late as 1835, now remain. We may mention, nevertheless—

*San Francisco*, remarkable for its large dimensions, curious belfry-tower, and more especially the cloister, which is the only Gothic work of the kind in the island; it is original and striking, and consists of four long galleries shaded by a projecting roof resting on slender shafts. It is surrounded by orange-trees. The church is of one nave, long and broad, but modernised. Here is the late Gothic tomb of the celebrated Mallorcan worthy, Ramon Lull.\* It is interesting for the sculpture and likeness of its alabaster effigy.

The church was begun 1281; the cloisters, 1285; Lull's tomb, 1492.

*Sta. Eulalia*.—Gothic, finished 1256; three naves, plain and good proportions; a fine rose-window. Some pictures of Sacchis, and a fine *Sta. Eulalia* by the native Mezquida. The Hospital of San Pedro and San Bernardo may be also hurriedly examined.

*Lonja*.—A picturesque and typic building, and a well-preserved example of Mallorcan (query, Italianised) Gothic civil architecture. The site and money to defray the expenses were granted by Don Jayme, 1233, to the Pisans, signing a ratification of the convention passed between Count Ramon

\* This good and learned savant was born in Palma, 1235, and belonged to the court and household of Jayme II. In his youthful days he is said to have fallen so desperately in love with a Mallorquina, that meeting her in the street whilst he was on horseback, he followed her into a church; nothing, indeed, could cure him of his passion malheureuse save the sight of a cancerous breast which in those days of ignorance there was no Madame Rachel to enamel. This doctor iluminado was truly an *enlightened* alchemist, who wrote several curious books, among which 'De Arte Magna,' pub. at Lyons, 1304. Spaniards ascribe to him the discovery of nitric acid, and he is said to have been the first to mention the mariner's compass, in his 'De Contemplatione,' 1272.

Berenguer III. and the Republic of Pisa in 1113, with an object to build an Exchange. It was designed and begun by Antonio Sagrera, 1426-1448, whose son Guillelmo was, towards 1420, 'Maestro Mayor' of the cathedral, and who engaged to build it for a sum of 22,000 libras, to which, as usual, 2500 were subsequently added. It is square in plan, with four octagonal towers, crowned with Moorish indented battlements flanking the angles; these are linked to each other by a charming open-work gallery. In the front are two exquisitely designed Gothic windows, between which is a fine doorway, with an enclosed arch; on its tympanum, a huge, ill-fashioned angel. A shaft divides the ingress. The back façade is somewhat similar. The interior, which is now only used for subscription balls, etc., is striking on account of its constructive principle. Thus, the hall, which is very large, has a groined roof, which is supported by only four slender fluted shafts; their basements are slightly marked out by the diameter, being greater than in the rest. The arches, palm-like, rise freely, very slightly bent. Some of the key-stones are decorated with angels. Four doors at the angles. The floor is paved with black marble. On entering Palma, Charles V. is said to have been so struck by the appearance of this building, that he spurred on his horse, and anxiously inquired whether it was Church or State property. He could not restrain his satisfaction on learning that it was of the latter description.

The Town-Hall (*Casas Consistoriales*) is an indifferent building of the end of 16th century. There are some pictures inside; a series of 108 portraits, mostly daubs of Mallorcan worthies; and a fine Van Dyck, St. Sebastian, which was brought here by Don Bart. Verger, from Madrid, and bequeathed

to the city. Notice also one representing the funeral of Ramon Lull. There are some interesting MSS. and an armorial of 15th century, containing the arms of the Bonapart family—a spread eagle, stars, and lion rampant. The Bonaparts were originally a Mallorcan family. Hugo Bonapart, a native of Mallorca, was sent in 1411, by King Martin of Aragon, as governor of Corsica. Bonaparte is the old Italian, Buonaparte the modern Italian, and Bonapart the Mallorcan spelling. There are also some very early charts.

Castle of Bellver.—Half-a-league from Palma. This old fortress stands picturesquely on a height which the sea washes on the left. The highest tower, its most prominent feature as one approaches, is the Torre del Homenaje. The fortress is circular in plan, and apparently strong and massive, but fast crumbling down. The Castle de Bellver, the former Pulcro Visio, or Belvidere, is so called from the extensive view it commands. It was erected by Jayme II. to defend that part of the island. The works began in 13th century, Pedro Salva directing them in 1309. In after years it was turned into a state prison; and its dungeon, La Hoya, has witnessed many an injustice, and scene of woe and horror. Jovelanos, the learned Asturian writer, was sent here in exile, a victim to court intrigues. Arago, who had come to Mallorca in 1808 to measure the meridian of the castle, was kept a prisoner here during two years. The patio and Gothic arched gallery are interesting and quaint in style.

There are two or three fine modern and well-organised hospitals: La Casa de le Misericordia, a poor-house; a foundlings' hospital; and the Hospital General, which is also a lunatic asylum. We may also mention the pretty *Alameda*, the charming walk along the ramparts,

from which the view over the bay is very beautiful; the *Plaza des Cortes*; the *Born*. There are some pictures to be seen at the Academia de Bellas Artes—a MS. catalogue. Among others, a fine San Sebastian, by Mezquida; a powerfully painted 'Christ in the Desert,' by Bestard, mentioned by Cean Bermudez; a very curious one of 15th century, painted in the distempered style, representing the legendary foundation of a Carthusian convent, by King Don Martin, ascribed to M. Ferrando; and several Juncosas, P. J. Ferrer, etc.

We may also mention to picture amateurs the private gallery of Conde de Montenegro, seen with a card easily obtained on application to the mayor-domo of this nobleman, the owner, too, of the alqueria and museum of Raza—whence most of the pictures, curiosities, coins, etc., here, have been transferred.

No. 1. Banqueting, by B. Veeninx, 1660; excellent perspective and chiaroscuro. No. 10. A landscape, by H. Swaneveldt, 1648. Nos. 12 and 21. Fine tapestries with subject, SS Peter and Paul; said to be the very first of the kind made in Paris; signed G. Simonet, Parigi, 1711. It was a present to Pope Pius VI. No. 20. Drunkards Asleep, by C. Borgen. No. 28. An English Park, initials A. S., on wood. Nos. 41 and 53. Two early oil paintings, with mystic subjects, by G. Bosch. Nos. 60 and 62. SS. Peter and Paul, by Guido Reni. No. 63. A good Ribera, San Geronimo. No. 71. A fine portrait, ascribed to Van Dyck. Nos. 87 and 88. Goats, by Salv. Rosa. No. 89. Holy Family, by Andrea del Sarto; fine. No. 100. The 'Beato' Juan de Ribera, by Ribalta. No. 118. A female portrait, by Rubens, to whom is ascribed No. 119, the Miracle of the Loaves. No. 121. On paper, an interesting sketch of M. Angelo's subject, the Three Cardinal Virtues. No. 123. An exquisite portrait of a female, by Van Dyck. No. 133. Portrait of Poet Arctin, by Titian. No. 142. A mystic subject, ascribed to Juan de Juanes, and valuable. No. 145. Portrait of Rubens, by Van Dyck (?). No. 146. Portrait of this latter, by himself; full of youth and life; small eyes beaming with intellect. No. 147. A young woman's portrait, by Myrevelt. No. 149. The Virgin, ascribed to Zurbaran. The Virgin lacks

grace and expression; the colouring is worthy of that master. No. 168. Holy Family, ascribed to Raphael, etc. etc. The library contains many rare MSS. and works relative to the history and monastery of Mallorca; see the parchment chart drawn up 1439 by Gabriel Vallsca, with an autograph of Vespuccio's. There are, besides, some good paintings in the private gallery of Casa Ariàny (a portrait of Rembrandt, by himself); Casa Armengol (a San Cosme and San Damian), by Van Dyck, etc. There are some good libraries: those of Montesion, the Bishopric, Count of Ayamous, Sr. Capdebon, etc.

There is a tolerably good Plaza de Toros, not much frequented by the Mallorcan gentry; a theatre and a casino.

*Consuls.*—H.B.M.'s—F. W. Mark, Esq. No Church of England service. U.S. of America—Ernest Canut, Esq. France—M. Laporte.

*Post Office.*—Calle San Bartolomé 32. Open daily till 2 P.M. *Telegraph Office.*—Calle de San Miguel 46.

*Bankers.*—Succursale of the Bank of Spain; Credito Balear; Gregario Oliver, Calle Valero 2.

*Cafés.*—*Del Teatro* and *La Botiga*, both in the Plaza de la Constitucion.

*Doctors.*—O. Gonzalez; L. Montaner, Santa Clara.

*Theatre.*—*El Principal*: a good house. *Casino*, and *Plaza de Toros*.

#### EXCURSIONS.

1st. *To Raja (or Ráza).*—A visit to this pretty and interesting Mallorcan country mansion should not be omitted; distant from Palma seven miles; conveyances take up the dil. going to Soller. A card from mayordomo of the proprietor, Sr. Conde de Montenegro, is requisite, and easily obtained. Alqueria, from the Arab Al-Karia, literally means 'a cluster of farm-houses,' and by extension, a villa or country mansion. Raja is situated on the slopes of a hill. Cardinal Despuig, an ancestor of the Count, purchased at Ariccia, near Albano, some lands where unsuccessful

excavations had been carried on for years, and at the cost of a whole fortune, by Mr. Gavin Hamilton, a well-known Scotch antiquary. The Cardinal was, however, more fortunate, and was able to collect several important antiquities, which, together with many more he purchased in Rome, were brought here and tastefully arranged. The best statues are placed in the hall (el Peristilo). Observe more particularly—1. St. of Esculapius, said to be anterior to Roman Empire. 2. Caligula. 3. A bust larger than life, said to be that of Diogenes, discovered near the Appian Way, and excellent. 4. A colossal Emperor Nerva. 7. A Roman Gladiator, full of vigour and spirit. There are besides several Roman inscriptions, etc. In the *Salon Principal*.—Portrait of Cardinal Despuig. 6. A Cupid, supposed to be a copy of the bronze by Lysippus. 11. A pretty bronze deer—probably Greek work. 16. A curious statue, probably that of Apollo Saureton or Lizard-killer. 18. Silene. 20. Very fine group of Hippolytus engaged in the chase. 22. A magnificent head of Cæsar Augustus, considered the gem of the whole collection. 23. Apollo, in paros marble, by the sculptor of the Apollo Belvidere—discovered near the Appian Way. 38. An excellent Bacchus 'ever fair and ever young.' 36. Alcibiades, one of the best here. Several interesting reliefs, etc.

*Gabinete.*—Small bronzes, statues, urns, and a complete collection of bronze idols. In the chapel some paintings of no great value. The grounds around are well laid out and planted with aloes, cactus, palms, etc. The views from the *Mirador* are grand and extensive.

There are, besides, two other alquerias; that of Alfavia, close to Buñola, 8 miles from Palma, with vestiges of the former Moorish villa; and that of *Esporlas* once the property of Sr.

Fortuñy, and a favourite summer resort with Palmerans, some pretty gardens, water, fruit-trees. Close by the botanist may visit the Botanic Garden of Coll d'en Portell.

To *Soller*. Pop. 8547; of district, 12,058. N.E. of Mallorca.

Inn.—Fonda de la Paz, clean and decent. Distance,  $3\frac{1}{2}$  Spanish leagues (about 16 English m.). Daily diligence, leaving Palma at 2 P.M., arrive  $3\frac{1}{2}$  at Buñola, and at  $5\frac{1}{2}$  at Soller. A berlina seat, 8r.; interior, 6r.; a banquette, 5r. An excellent road. The country beautiful.

*Soller*, one of the lions of Mallorca, is most picturesquely situated, nestled under the shelter of some high hills, amid orange-groves, imparting sweetness to the air and rich colouring to the plains. The vale of Soller is the district of Mallorca the most famed for beauty and fertility. It is some 12 miles in extent, and basin-shaped, with an opening to the N.W., through which a thin sheet of water flows into the Mediterranean. But besides the scenery, which is grand and beautiful, there is little here to attract the sight-seeing tourist. The parish church is indifferent, with a statue of Saint Bartholomew by a Neapolitan sculptor. There are fossils close by, at Muleta and Lofre, and silver and copper mines, which are being actively worked. The walks around are varied and beautiful. It is perhaps grandest at 'El Barranco,' a wild glen,  $\frac{1}{4}$ -league from Soller, and at Gorch Blau and its *blue* water stream. *Puig Mayor* may be ascended from this side, by taking a path across *el Lluch*, whose convent may be seen on the way. A guide is necessary, but the ascent is an easy one, and the view from the summit repays the trouble and fatigue. The great holiday here takes place on 11th May, a great gathering of pretty *atlotas* and *fadrinas* (peasant girls).

To *Valldemosa*.—An easy day's ride or walk from Palma; distance,  $2\frac{1}{2}$  leagues. The town, 1700 inhab., is quite insignificant, but the scenery around is most striking. As one approaches, the road becomes narrower, more winding and steep; then enters a small valley, from which a good view is obtained of the little town rising on the declivities of a hill. Half-way stands the old Carthusian convent, amid an Arab-Italian landscape. The convent itself is not interesting, save for its associations with the past history of the island. The old church has a narrow nave and Gothic altar. The more modern portion is of the classic style, cruciform, with a good plain choir. There are some pretty good fresco ceilings by a Carthusian, Fray M. Bayeu. The convent was founded 1399 by King Don Martin, on the site of his castle, and consecrated May 8, 1446, but subsequently (1737) enlarged. It was the first residence assigned to Jovellanos. Georges Sand lived also here some time, and wrote 'Spiridon.'

To *Artá*, with *Las Cuevas* (*Fonda Grande*), dist. 85 kil. Rail from Palma to Manacor, 64 kil; from thence drive in  $1\frac{1}{2}$  to 2 hrs. The country is destitute of interest; the villages small and insignificant. (Manacor is, however, the largest town in Mallorca next to the capital. Pop. about 15,000. Fonda de Francisco Femenias; fair. A few hours' stay should be made here for the sake of visiting the 'Cala de l'home Mort,' said to contain human fossils incrustated in the rock. Since, in the vicinity, too, is full of fossils. The ground is rough—walking hard. From hence to Artá.)

A guide is required to visit the grottoes. About two hours' walk to *las cuevas*, or rather *La Cueva*, for the two former natural caves have been recently connected. The entrance, *la boca*, overlooks the sea. The approach is by a steep path cut out of a precipitous mass of limestone. The last part of the ascent is by a flight of steps. The entrance is strikingly formed by an archway, 140 ft. high, on issuing from which, a slippery descent takes place, and upon a rocky eminence a white statue is seen standing sentry over the subterranean palaces. Lamps are required. The chambers in these are at different levels, but they have been recently connected by stone steps or wooden staircases, and there is nowhere the slightest danger. As one advances further in, the stalactites become more numerous and beautiful.

The chambers are numerous, with distinctive names according to their character such as the 'Hall of the Virgin,' the 'Baptistry,' the 'Hall of the Organ.' The last so called from the curious naturally-shaped pipes, which, on being struck with a hammer, sound melodiously.



These grottoes are among the most wonderful in the world, and well deserve a visit. In the vicinity of Artá are the ague-feeding marshes de la Albufera; in the Convent of Observantes some pictures by Mezquida and Bestard; several curious plants; and near a former oak-forest, two interesting tumuli, much injured. In Artá's parish church a good copy of Raphael's Transfiguration by Mezquida. A very early convent at Bellpuig.

*Palma to Alcudia*, by Benisalem and Empalme, whence branch line to La Puebla. Here diligences meet the train for the Port of Alcudia, where travellers may embark on their return to Spain. Weekly steamers to Barcelona.

*Alcudia*, a decent inn. It is the centre of some extensive works undertaken by an English Company with a view to drain and cultivate the marshes, which formerly produced only ague and sanguine hopes. Alcudia supplies the Barcelona market with land-turtles and fish. There is also an excellent coral-fishery.

**Island of Menorca.**—The second largest and most eastern island. Pop. (1884) 37,114; 33 m. in length by 13 in breadth, and 24 miles from Mallorca. The surface is not quite so hilly as that of Mallorca. Monte Toro reaches a height of 4793 Eng. ft., crowned by a convent, to which pilgrimages are made. There are some minerals, such as iron, lead, copper; and quarries of marbles and alabaster. Some excellent game in winter, consisting of wood-cocks, snipes, teal; several kinds of fish, oysters, and lobsters. The scenery is tamer, and, on the whole, inferior to that of Mallorca. The climate, except, perhaps, in the district of Mahon, is certainly not to be compared; violent winds sweeping frequently over the island, which is not, like Mallorca, enclosed on all sides by lofty hills; and the vegetation, a sure guide, not so rich and varied. In dress, appearance, and the rest, Menorcan differ little from the inhabitants of Mallorca. A somewhat protracted English dominion has, however, left traces; and there are habits of order, cleanliness, etc., which are not so observable in the more important isle. But, except for the mag-

nificent harbour of Mahon and English associations, there is little here to invite a voyage.

It was in 1708 that Earl Stanhope, with 3000 British troops, attacked Mahon, and by shooting arrows into the town, to which were affixed threatening slips of paper—threats supported by *deeds*, not *words* only—obtained the surrender of the island. The English retained possession till 1756, when it fell into the hands of the French through the failure of Admiral Byng to relieve the island. Twice more it became an English possession, and in 1782 there was even a project of ceding Menorca to Russia (Cox's 'Mem. Kings of Spain,' vol. v. p. 99). The most important siege Mahon ever sustained was that of Aug. 1782, when it was heroically defended by the English, under the gallant, high-minded General Murray, and vigorously attacked by the combined forces of France and Spain, under the Duke of Crillon. Ciudadela and Fornella, the arsenal and naval stores of Mahon itself, were seized, and the British governor compelled to withdraw to Fort St. Philip; that sudden success being secured by previous intrigues with the islanders, and the sudden landing of overwhelming forces. To avoid a tedious siege, Crillon was ordered to tempt the fidelity of General Murray with the offer of £100,000. 'When your brave ancestor,' replied General Murray, 'was desired by his Sovereign to assassinate the Duke of Guise, he returned the answer which *you* should have returned when the King of Spain charged you to assassinate the character of a man whose birth is as illustrious as your own, or that of the Duke of Guise.' After a protracted defence, the magazines and hospitals were fired, and the English offered a capitulation. It was finally ceded to Spain, 1802, by the treaty of Amiens.

**Mahon.**—Pop. 15,588. A bishop's see and naval comandancia. Communication with *Barcelona* by steamer, and *Palma*, touching at *Alcudia*.

**Inns.**—Fonda de Mariana; Central; Del Vapor. Casa de Huespedes.

**British Vice-Consul.**—G. Segui, Esq.

**N.B.**—Gastronomers should ask for eels, red and grey mullet, and shell-fish. There is good fishing in the harbour.

Visit the *Talayots*, or prehistoric stone-tables, at Trepucó and Alayor. See Fergusson's Stone Monuments.

The city was founded by the Carthaginian Magon, 702 B.C. During the 95 years it was in the possession of England it became a prosperous place; but since the peace of Amiens, when it went back to Spain, its trade and importance have alike disappeared. The city lies picturesquely at the bottom of a deep and narrow bay some  $3\frac{1}{4}$  miles in length, and rises on a hill overlooking the port and harbour. All is silence, decay, and backwardness. The streets are ill paved, but clean comparatively to those of Palma, and free from evil smells. The terraced houses are, many of them, uninhabited, though tastefully built; others are constructed on the English model—most unsuited to this climate.

The port is one of the best in Europe, secure and capable of affording shelter to the largest fleet of line-of-battle ships. It deserves Andrea Doria's saying that 'the best Mediterranean ports are, June, July, August, and Port Mahon.' Within the harbour are four rocky islets, on one of which a military hospital is built; on another, a special establishment for quarantine, etc. The arsenal, naval storehouses, and forts were mostly English works. There is an indifferent church; a pretty Alameda.

**Environ.**—The principal environ is *Ciudadela*. A dil. leaves daily at 11 A.M., stopping on the way at Alayor, Mercadal, and Ferrerias; distance, about 27

English miles. The whole island is crossed in all its length; the road is good and the work of General Kane, 1713, to whose memory the Menorcans, fully alive to the advantages of English rule, have raised a monument recording the fact. The scenery is not interesting. *Alayor*, 5500 inhab., is a poor decayed city with a good climate; there are some early pictures in its parish church. *Mercadal*, 2620 inhab., a dirty, waterless, unwholesome city. In the vicinity is the hill Del Toro, and the much-reverenced Monasterio de Santa Agueda, and now through an ill-cultivated, flat country, and desolate Ferrerias, we reach *Ciudadela*, 8340 inhab. This former capital of Menorca lies on its W. coast, is surrounded by strongly fortified walls, and possesses a good port, though small and somewhat shallow, at whose extremity, on the right, stands Fort San Nicolas. Not far from the latter, in the midst of some huge rocky masses, are two caverns in which the sea is engulfed. The noise produced has been likened to the blow of a forge, whence its local popular appellation 'El Fuele del Diable,' the Devil's Blow. About 2 miles S. is La Gruta de Perella, a curious grotto with stalactites. The Gothic cathedral has one lofty broad nave, and dates 1360. It is flanked by a fine square tower with an octagon steeple, and deserves to be better known. There are besides several convent churches, barracks, etc., of no interest.

#### ISLAND OF YVIZA.

**Population**, 25,000. Capital, Yviza—the largest of the Pithyusæ; distant 42 miles S.W. from Mallorca. It is about 27 miles long from N.E. to S.W., and 15 miles in its greatest breadth. The soil is generally hilly and stony; the hills are covered with timber trees,

and their summits crowned by watch-towers. There is some brisk trade in salt, which is excellent. The islanders wear a red woollen cap, and the 'Spartilles' shoes. This island was the Roman Eburus and Moorish Jevitzah. It is now thinly peopled, poorly cultivated, and divided into four 'cuarterones' or quarters:—1. The city and its vicinity; 2. Balanzar; 3. Pormaño; 4. Las Salinas, or Salt-Pans.

**Yviza**—Pop. 7551—The capital and only city of any importance, is built on a rocky, rugged hill. The port is pretty good and sheltered; the streets are steep and ill paved; and the churches, mostly erected in the 18th century, devoid of all interest. There is, however, a cathedral of some importance, two hospitals, etc. There are no roads, save that from the Salt-pans to the port. The islets around, little more than masses of rocks, are almost exclusively abandoned to wild goats and rabbits, the latter peopling Rabbit Island, La Conejera.

**Island of Formentera**.—Pop. 1620 inhabitants. 6 miles S. of Yviza. 13 miles long W. to E., and 10 broad. The houses are scattered in the country and upon the coast. It derives its

name, Forment, French Froment (Fromentum), from the great quantity of corn which, considering its size, it produces. A few wild goats and sheep roam about, and on its shore are seen numerous flamants.

*Books of Reference*.—1. Miguel de Vargas, 'Descripciones de las Islas Pitiusas y Balearics.' Madrid, 1787.

2. S. B. Laurent's 'Souvenirs d'un Voyage d'Art. à l'Île de Majorque.'

3. Dameto's 'History of Mallorca.'

4. St. Sauveur's 'French Travels through the Balearic and Pyth. Islands.'

5. G. Sands' agreeable, charmingly-written, but prejudiced 'Un Hiver à Majorque.'

6. Mr. Dodd's unpretending and interesting account, 'Three Weeks in Majorca.' London: Chapman and Hall, 1863.

7. 'Mallorca,' by Piferrer, in *Recuerdos y Bellezas de España*. Excellent.

8. 'Noticias, Historico-Topografic.' of Sr. Bover. Palma, 1864.

9. Bidwell's 'Balearic Isles.'

10. 'Notes sur un Voyage Botanique dans les Iles Baléaric,' by E. Burnat and W. Barbey. Geneva, 1882.

For the geology of the islands see:—

Eli de Beaumont, 'Description de l'Île de Majorque,' in the *Ann. des Sc. Natur.*, vol. x. p. 423; Della Marmora's 'Geological Remarks on the Balearic Islands,' *Mem. of Acad. of Turin*, vol. xxxviii. p. 55; and Pablo Bourry's 'Reseña Geognostica de la Isla de Mallorca,' published in the *Revista Minera*, vol. iii. p. 174—one of the best papers on the subject.

## SALAMANCA (LEON).

Capital of the province of the same name. It is a Bishop's see; pop. about 20,000.

**Routes and Conveyances**.—*From Madrid*. By Northern Railway as far as *Medina del Campo*; 200 kil.; 3 trains a day; 6½ hrs. (express).

*From Lisbon and Oporto*, by the new frontierlines (one through train per day) in 25 hours and 14 hours respectively.

*N.B.*—If needful to stay at Medina there is good accommodation, both for meals and sleeping, at the station restaurant.

*Medina to Salamanca*, 77 kil.; 2½ hours.

(For Medina, see *Madrid*.) At El Carpio, a small village about 14 miles from Medina, are the ruins of a church and a crypt which served as the family

vault of the celebrated Condes del Carpio, whose dilapidated palace still subsists. There is here also an old Moorish tower, standing amid ruins, a ruin itself. The country is flat and bleak, and in June and July resembles an ocean of golden waving corn. At Cantalapiedra, pine-woods and oaks commence; and close to the gorge runs the rivulet of La Guareña. Between this and Salamanca the soil is parched up, and the wretched thirsty peasants have no supply of water save from cisterns, scanty and ague-feeders in summer.

From *Valladolid*, etc. Change at Medina del Campo.

From *Plasencia* by Ciudad Rodrigo, 42 leagues.

*Itinerary*.—In two long days to C. Rodrigo

Plasencia to—	Leagues.
Abadía . . . .	7
Lagunilla . . . .	2
Herguijuela . . . .	5
Batuecas . . . .	1
Alberca . . . .	3
Maillo . . . .	5
Tenebron } . . .	
Ciudad Rodrigo . . .	3
Santi Spiritus . . .	3
Martin del Rio . . .	2
Boveda del Castro . .	4
Calzada . . . .	3
Calzadilla . . . .	2
Salamanca . . . .	2

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The ride from Plasencia is wild, but will interest the antiquary and artist who can rough it. The roads are mere Caminos de Perdices, but safe. Take a local guide and provender. Sleep first night at Granadilla, 5 leagues; the next at Convent de las Batuecas. There is very good trout-fishing, and game abounds. The principal object of this ride is to visit the very wild and almost unknown district of Las Batuecas, a valley about 3 m. long by 2 wide, girdled by mountains, and inhabited by semi-savage Boetians. It is characterised

by great wildness, deep gorges, rocks covered with lichens, ivy, where the jarra, the cork-tree, the heather, and oak grow with great luxuriance. Visit the lofty hill of 'La Peña de Francia' and its chapel or Santuario, whose miraculous image of the Virgin is visited by thousands on September 8th; the ruins of the Carmelite convent, and the enormous cork-trees and cypresses growing around that solitude.

*Ciudad Rodrigo: Inn—Posada de Machero* (Province of Salamanca), on the Agueda, and but a few miles from the Portuguese frontier, was founded by Count Rodrigo Gonzalez Giron, in 1150. The indifferent cathedral dates end of 12th century, and was enlarged in 1538 by Cardinal Tavera, Archbishop of Toledo. Observe, however, the Tedesque silleria by Rodrigo Aleman. Ciudad Rodrigo is celebrated only for the sieges during the Peninsular War; the first siege took place in the spring of 1810, when Massena and Ney attacked and endeavoured to assault the town while gallantly defended by the Spanish General Herrasti, who was at length obliged to surrender, July 10. The second siege was entirely conducted by the Duke of Wellington, January 1812. The operations were carried out with the most extraordinary activity, boldness, and discipline. The fortified Teson to the N. was taken in some hours; and the proposed reconnaissance confided to General Graham being turned into a real attack, batteries could be established without loss of time, and on the 19th two breaches to N.E. were carried by Picton and Crawford. The troops committed great excesses, and, becoming intoxicated, threw off all discipline, fired the town in three or four places, and a general conflagration had actually begun, but was stopped by the energy of some officers. The allies lost 1200 men and 90 officers,

and the French 300 and 1500 prisoners. Lord Wellington was, in consequence of this exploit, created Duke of Ciudad Rodrigo by the Spaniards, an Earl by the English, and Marquis of Torres Vedras by the Portuguese.

The military tourist may make an interesting circular tour to El Bodon, 2 leagues, and Fuente Guinaldo, 2 more; and visit the site where the French cavalry under Montbrun was so gallantly repulsed by the 5th and 77th, who had formed in squares; and farther on, ride to Fuentes Oñoro by Alfayates, Pega, and to Guarda, where, March 29, 1811, General Picton

compelled 20,000 men under Massena to retire, abandoning the heights. At Almeida stands a picturesque castle, which the Duke took after his victory at Oñoro. Proceeding onwards by Froneda, to Villaformosa, we finally reach the village of Fuentes de Oñoro, where the Duke so signally defeated Massena. It is famed in British military annals for the heroic charge of the 71st and 79th Highlanders, who rushed on the enemy, raising the war-cry of the Camerons. The French lost 5000, and the English 2000.

*N.B.*—A new international line has been constructed from Salamanca to Figueira da Foz, passing through Ciudad Rodrigo. This will, it is to be hoped, make Salamanca more accessible.

## SALAMANCA.

**Hotels.**—*La Burgalesa, Fonda del Comercio. Café.*—El Suizo, Calle de Zamora.

**Casino.**—Over café.

**Theatres.**—El Liceo is the best; El Hospital.

**Post Office.**—In the Plaza Mayor.

**Promenades.**—The Alameda and the Glorieta.

*N.B.*—Visit the *Plateros*, silversmiths' shops. The local jewellery is curious, and the prices moderate.

**General Description.**—This university town, 'Alma mater de virtudes, ciencias y artes,' is situated on the right bank of the Tormes. The streets are full of character, especially the *Rua*, with its booksellers and silversmiths, and the handsome *Calle de Zamora*, which leads to the spacious *Plaza Mayor*, a noble square surrounded by 90 arcades, and on whose tympani are sculptured busts of kings and Spanish heroes. This plaza was begun in 1720, and finished 1735. Bull-fights sometimes take place here, when it holds some 20,000 spectators, and presents a sight truly worthy of this self-named 'Roma pequeña,' or the Lesser Rome. It is, on the whole, an out-of-the-way, backward, and benighted place, nevertheless the number and

magnificence of its buildings make it well worth the tourist's while to leave the common track, and pay it a short visit.

**Sights.**—Cathedral (old and new), Arzobispo, Colegio Viejo, Convent of Santo Domingo, Jesuits' College, College of Calatrava, and University.

The Cathedral dates from the beginning of the 16th century (begun 1513) and is a good example of florid Gothic mixed with the then budding Renaissance. The architect was Juan Gil de Hontañón. It is 195 ft. long by 198 ft. wide. The portal forms three entrances; that of the centre is divided by a pillar bearing an effigy of the Virgin, and placed below two bassi-relievi representing the Nativity and Adoration. The two remaining ingresses are equally decorated, the one called *de las Palmas* having a good mezzo-relievo representing the entrance to Jerusalem. The tower over the portal is the work of Churriguera, but not as extravagant as most of his works.

The interior is divided into three aisles, the central being the highest. The lateral aisles are filled with chapels, railed off. Observe the elaborately decorated Gothic roof, the double Renaissance gallery in front of the windows,

and the busts projecting from gold circular frames. The stalls in the choir are churrigueresque. Notice, nevertheless, here the two finely modelled statues to St. John and Sta. Ana, ascribed to Juan de Juni. Visit the Chapels, Dorada, del Presidente (where there are two heads of the Saviour, and other pictures by Morales), La Pieza, or vestry. See in the oratorio a fine custodia; also the historical Crucifijo de las Batallas, which the Cid always carried before him in fight. It is perfectly authentic, though of no artistic merit. In the Ca. de San Antonio are some Zurbarans—Beheading of St. John, a Crucifixion, etc.; and in an adjoining chapel a fine San Geronimo doing penance, by Gaspar Becerra.

The *old*, 12th century, cathedral, to which access is gained by steps leading from the S. aisle of the *Catedral Nueva*, is one of the finest specimens of Byzantine in Spain. It was built by Bishop Geronimo, the Cid's confessor, and a native of Perigord. Notice the caps. of the columns, the cleverly constructed and beautiful dome over the crossing, the unique and satisfactory Retablo, the old organ, close by, with carved and gilded front representing the Assumption, and the tombs in the S. transept. Visit the cloisters, with all their interesting chapels. The first, on the left of the entrance-door, is the capilla de Talavera, founded 1510 by Rodrigo Arias Maldonado. Observe the curious roof. Here the Muzarabic ritual (see *Toledo*) is performed six times a year. Next comes the chapel of S. Barbara, founded by Bishop Juan Lucero, 1344. See his tomb, and the old seats used when the University Convocation used to be held here—up to 1842. In the adjoining Sala Capitular are some fine old benches, with the Cathedral arms worked upon them in silver filigree. In the Antesala see

curious *sillas* used in the ancient councils. Visit next the fine Gothic Sala de Concilios y Canto; and, lastly, the chapel of San Bartolomé, founded 1374 by Diego de Anaya, Archbishop of Seville, whose huge tomb occupies the floor in front of the high altar. Look carefully at the exquisite tomb of Constanza de Anaya (sister of the founder) and her husband Gutierrez de Monray. The recumbent figures are full of art.

The *Colegio Viejo*, opposite the new cathedral, was founded in 1410, but rebuilt by Hermosilla 1760. The patio has two galleries, Ionic and Doric. Observe the great staircase, and ask to see some paintings by Gallegos, in the church.

*San Esteban* or *San Domingo*. Here Columbus lived 1484-86, sheltered by the enlightened Deza, who espoused his cause when the learned world called his schemes visionary. The cruciform church, of impressive proportions, has a most remarkable portal, richly ornamented with statues and scroll-work, and the cloisters contain good sculpture, medallions, busts, and bassi-relievi. Observe the principal staircase, the library, and sacristy.

**University.**—This, one of the earliest in Europe (of 14th century), was founded by Alfonso, the ninth king of Leon, and was the subject of grants and privileges, successively claimed from, and offered by, Ferdinand III. and Alfonso X. It ranked immediately after that of Paris, and before Oxford and Bologna; its students numbered 10,000, and upwards. From all parts of the world they flocked hither; and its *catedras* had a world-wide reputation. Its students became great professors, and taught in foreign universities. Strange to say, here, where the system of Copernicus, then held everywhere as heretical, was expounded, was the very place where Columbus met with the

greatest opposition, even derision and scorn, when he was sent before a council of catedráticos to Valcuervo, 2 leagues off, as being more secluded and quieter than the university halls. The university has now dwindled into an ordinary college, though it preserves its former titles, distinctions, and pompous names. The rector's salary is 26,000r. a year, and the professors get only 12,000r. (about £120). The university is divided into the *Escuelas Mayores* and *Escuelas Menores*. The grand entrance and façade date from time and style of the Catholic kings, whose arms and escutcheon are seen over the portal. It is a masterpiece of the transition Gothic-plateresque. Observe the infinite details, busts, medallions, all executed with great nicety. The inscription runs—*ο βασιλεὺς τῇ ἐγκυκλοπαιδείᾳ, ἀπὸ τοῖς βασιλεῦσι. Ἐν τούτῳ* for the library (80,000 vols. and many rare MSS.) notice the splendid Renaissance staircase and portal. In the neighbouring chapel are the ashes of the famous Fray Luis de Leon, some gorgeous but noteworthy furniture, and an authentic letter of St. Ferdinand, dated Ap. 7, 1280. Visit, below, the old class-rooms opening out of the patio.

*Convent of Las Agustinas Recoletas.*—Founded by Manuel de Zuñiga, Conde de Monterey, in 1626, a *privado* of Philip IV.'s. It is a magnificent edifice, built by the architect Fontana, in the classical style. Observe more especially the Florentine pulpit, said to be the very one in which St. Vicente Ferrer preached; the Corinthian retablo, with lapis lazuli; the tombs, by Algardi, of the founder and his wife; the pictures of 'San Januario' ascribed to Veronese; an Annunciation, by Lanfranco; a Nativity, by Ribera; St. John, by Guido; San Nicholas, by Ribera; Virgen del Rosario, by Ribera; and the magnificent Concepcion on the altar, by Ribera, signed and dated 1635; most of those in this convent have been lately removed to the provincial museum. Notice, opposite, the dismantled palace of Monterey, with its two turrets.

*The Arzobispo*, or Colegio Mayor de Santiago (*del Arzobispo* after the founder, Fonseca), is now the Colegio de los Irlandeses. The architect was Pedro de Ibarra. The style is pure plateresque. Observe the fine patio, the retablo, in the chapel, by Berruguete 1529, and some vestments. Near this college, at San Blas, notice the devastation caused by the French in the Peninsular War.

*The Jesuitas* ('La Clericia') dates from 1614, and was built by Juan Gomez de Mora. It is huge, but poor and in bad condition. Now a clerical seminary. There are a few fair paintings—one or two of Rubens'—in the sacristy of the chapel.

Travellers may also visit the Nunnery of Sto. Espiritu, for its magnificent roof and portal, by Berruguete; Church of Carmelitas Descalzas, for its classical style, by Juan de Herrera; Colegio de Guadalupe, for its decorations; the Santo Tomé de los Caballeros, for its tower of the 12th century, and its early sepulchres; the Colegio de la Vera Cruz, etc.

*Private Houses.*—They are very curious, and well worth visiting and sketching. Observe especially, Casa de Maldonado, opposite La Trinidad; Casa de las Conchas, near the Jesuits, and its patio; Casa Salinas; Casa del Arzobispo Fonseca, in Calle de las Muertos. The Duke of Wellington lodged in the house of Marquis de Almaraz, in the *Plazo de San Boal*. Observe also two very ancient mansions in *Plaza de Santo Tomé*, one Moorish-like, and the other plateresque.

*Minor Sights.*—*Torre de Clavel*, a first-rate example of the mediæval Castilian keep. *Puerta de San Pablo*, with statues of saints, and the Pope and St. Peter in the centre; the Roman bridge and remains of walls, etc. The *Puerta del Rio* is also curious.

The celebrated *battle of Salamanca*, between the Duke of Wellington and Marmont, was fought July 22, 1812. The allies mustered 60,000, of whom only half were British, the rest Spaniards, and the French numbered upwards of 100,000 men. The battle was concluded in 45 minutes, and resulted in the routing of the whole French army. Marmont was wounded, the enemy disorganised, and, as the Duke asserted, 'If we had had an hour

more daylight, the whole army would have been in our hands.' The Duke was the hero of the day, 'and was seen at every point precisely where his presence was most required. 'I saw him,' writes Napier, 'late in the evening of that great day, when the advancing flashes of cannon and musketry, stretching as far as the eye could command, showed in the darkness how well the field was won. He was alone; the flush of victory was on his brow; and his eyes were eager and watchful; but his voice was calm, and even gentle. More than the rival of Marlborough, since he had defeated greater warriors, with a prescient pride he seemed only to accept this glory as an earnest of greater things.' Thiers' résumé of the battle runs thus: 'Cette funeste et involontaire bataille, dite de Salamanque ou des Arapiles, eut pour l'armée Anglaise des conséquences fort imprévues, car elle lui procura une vic-

toire inespérée au lieu d'une retraite inévitable, et commença la ruine de nos affaires d'Espagne.'

Excursion to mineral spring of Ledesma, 24 kils. Daily dil. in 3 hrs. during the season. The road passes by Villamayor, Zorita and Valverdon. A fair Establecimiento. Season from 1st of June to 30th Sep. Baths, sulphurous, of 50°. Recommended for rheumatism; gout, etc. The new line for Portugal passes by Ledesma. Good shooting and fishing in the neighbourhood.

*Books of Reference.*—1. 'Reseña hist. de la Universidad,' by several Professors of same. Salamanca: Moran, 1849.

2. 'Hist. del Colegio Viejo de S. Bartolomé,' etc., by Roxas y Contreras. Madrid: Ortega, 1766-70. 3 vols. fol.

3. Ponz, XII.; Florez, 'Esp. Sag.' XII.; 'Recuerdos y Bellezas de España.'

4. 'Salamanca Artística y Monumental,' Falcon. Also 'Guía de Salamanca,' by same author.

5. 'Hist. del Convento de San Agustín de Salamanca,' by Herrera: Madrid.

## SANTANDER (ASTURIAS).

Capital of province of same name. Bishop's see. Trading port. Pop. 41,000.



**Routes and Conve-**  
**ances.**—From *Madrid*:—

Time, about 20 hrs: dist.—Madrid to Venta de Baños (on the Madrid to Bayonne line), 279 kil. Venta to Santander, *via* Palencia, 230 kil. Only one train per day. Good buffet at Venta de Baños; fair at Reinosa, where halt for about half an hour. For Madrid to Venta, see *Madrid*. Palencia the only important city on the Santander line. Scenery generally uninteresting.

*Palencia.*—*Inns*: Barbotán (Cestilla), fair; rooms good; food indifferent; 8 pes. De la Vizcaina, Barrio Nuevo. Del Comercio. *Cafés*, Suizo. Siglo. *Post Office*, Barrio Nuevo No. 19. *Tele-*

*graph Office*, Plaza Mayor. Pop. 14,603. The ancient Pallantia, and seat of the first Spanish university, founded in the 10th century, and removed to Salamanca in 1239. It stands upon a wind-swept plain, on the banks of the Carrion, a small stream joining the Pisuerga below, and here crossed by two bridges. The city has considerably decayed in wealth and trade, but there are signs of a renewal of prosperity. The prolongation of the railway to Coruña may contribute to this. Its woollens are excellent, and the mantas de Palencia are sold all over Spain, and even exported to America. The principal sight is the

*Cathedral*, which is of elegant Gothic, dates 1321, but was not completed till 1504. It was dedicated to San Anto-



lin, whose miraculous well-water cures everything save superstition. Observe the elaborately-carved silleria del coro; its fine reja and pulpits, the rich plateresque respaldo del coro, a custodia of end of 16th century, by Juan Benavente, cloister, tower, etc. The hospital of San Lazaro was once the palace of the Cid, and where he was married to Jimena.

On leaving Palencia, the rail follows the old coach-road, crossing the corn-growing fertile tierra de Campos; but the scenery becomes monotonous, and the soil poorer, as one approaches the wretched village of Monzon. On leaving it the Ucieza is crossed. The heavy lumbering church of *Amusco* has caused it to be called El Pajaron, the big bird; not the eagle, but a gigantic bat. At *Osorno*, the Abanades is crossed on a fine bridge. The railroad about Espinosa is well engineered, and the expenses have been great. A trench, 18 mètres deep in some parts, has been cut, and upwards of half-a-million cubic mètres of earth removed.

*Herrera*.—Towards W. of city there are ruins of a Moorish castle belonging to and neglected by the Duke of Frias. The Pisuerga is crossed.

*Alar del Rey*.—Here ends the canal of Castile, which irrigates part of the Tierra de Campos, places Valencia, Rioseco, Valladolid, etc., in communication, and serves for the transport of corn and flour.

*Reinosa*.—3000 inhab. On the Ebro, which rises not far to W. at the foot of the Montañas de Burgos, also called Montes de Reinosa, which are very high, and generally snow-capped. Close by lie the coal-fields of Orbo and Cervera which are worked by the Northern Railway Company. The engineering difficulties to be overcome between Reinosa and Barcena are great, and the outlay is considerable; there are a score

of tunnels within half an hour. The scenery all around is now exceedingly fine, especially about Santiurde, Pesquera, and along the valley of Barcena.

*Omnibuses* at station of Santander.

From *Bayonne* the tourist may either proceed by land, taking the rail to Irun, Vta. de Baños, then by Alar *ut supra*, or by sea—the shortest route but poor boats.

From *Bilbao* the tourist should go by land, *vid* Ortuella, Somorrostro, Castro-Úrdiales, Laredo, Gama, and Solares—leaving Santoña away to the right. Two coaches per day, but choose that leaving Bilbao at 6 A.M., so as not to miss the grand coast scenery from Castro to Gama. At Somorrostro obs. the overhead, wire, tramways. (See Bilbao.) By sea, irregular sailings, the dist. is 44 kil.; time, about 4 hrs.

From Vigo, Gijon, etc., by irregular steamers. See those names.

Steamers also from and to *Liverpool* and *London* at regular intervals.

## SANTANDER.

**General Description.**—*Historical Notice.* If we leave on one side our old friends the usual Spanish founders of cities, Noah, Tubal, etc., this *may* have been the site of the Roman Portus Blendium, but was *really* built by Alfonso the Catholic, close to a hermitage dedicated to St. Andrew, Ander, Andrés. Alfonso VIII. granted to it a fuero and carta-pueblo, placing it under the jurisdiction and rule of the powerful and wealthy abbots of San Emeterio. A fortress was erected and atarazanas (docks) built. It was made independent by Enrique VI. in 1467, who styled it 'Noble y Leal.' Here, July 16, 1522, Charles V. landed to take possession of

Spain, and in 1544, a fleet of forty vessels sailed under D. Alvaro de Bazan, in pursuit of a French fleet which they destroyed off the coast of Galicia. Charles I. on his return to England embarked here. It was habilitado for the American trade in 1753, when it reached its acme of prosperity, and two years after was declared a ciudad. It was most cruelly sacked by Soult, Nov. 16, 1808, and during the whole war showed great opposition and discourtesy to the English allies.

The city can be divided into the older and new portions. The principal streets in the former are, Muelle (the Quay), San Francisco, Campañia.

This thriving city is screened from the N. and N.W. winds, but lies much exposed to the strong south. Its bay is about 4 miles long and  $1\frac{1}{2}$  to 3 wide. The entrance to the port is easy and accessible to ships of all sizes, and its barra is upwards of 6 yards at low tide. Its Ria is formed by the Miera and Cubas, which flow into the bay, close to the sandbanks of El Puntal. These rivers, and a third one which flows from Solares, carry large quantities of sand, which choke up the bay, and are being actively removed and cleared away. The port is protected by a fine quay, 606 yards long, the view from which is extensive and fine. The city itself is situated at the base of a hill in a sort of peninsula or headland. Its newly-built houses, elegant and gay, give the city rather a French than a Spanish appearance. It is on the high road to prosperity, which the railroad recently opened will greatly contribute to ensure. There is a theatre, a Liceo, several reading-rooms; some social intercourse among the wealthy merchants and las autoridades de la provincia, and is frequented in summer for sea-bathing. The promenades are charming, especially the Alameda Primera and the Segunda; the Paseo del Alta and El

Sardinero, that leads to the bathing establishment, and close to which is the lighthouse, which is visible at the distance of 20 miles.

The Plaza de Toros contains 8000 spectators, and was built in 1859. From it the spectator can watch the ships loaded with bales, sugars, flour-barrels, etc., leaving and entering the busy, bustling port; a strange contrast with the picturesque slaughter-house tragedy going on before us.

**Sights.**—The principal sights are the cathedral, a Gothic edifice of no merit, with three naves, and tawdry chapels, and a crypt called Capilla del Cristo de Abajo, on the altar of which are preserved the heads of the martyrs San Emeterio and Celedorico. The baptismal font is in marble, with an Arabic inscription; the tobacco manufactory was a former *nummery*! It employs 1060 workmen, and turns out some 150,000 kil. of cigars. The small theatre was built in 1837, contains 1000 spectators, and the fares are 30r. a box (primeros palcos, and plateas), and 8r. a stall (butaca). Spanish dances and zarzuelas. Tourists will do well to visit the bailes campestres at the gardens at Toca and Mazarrasa during the summer.

**Hotels.**—Grand Hotel; El Suizo; both on the Muelle, and good. Fonda de Europa; Fonda Redon; fair.

**Café,** El Suizo, on the Muelle.

**Post Office.**—On the Plazuela de Becedo. **Telegraph Office.**—On the Muelle, open day and night.

**Clubs.**—The *Circulo de Recreo*, on the Muelle, English and French newspapers. *Regatta Club*. Foreign papers.

**Theatre.**—A pretty good one, accommodating 1000 visitors.

**An Evangelical Church and School.**

Boats to the astillero (docks) leave in summer at 11 A.M., 12 P.M., 1, and 2. and in winter at 8 and 9 A.M., for one real.

**Directory.—Consuls.**—*H. B. M's.*, Lieutenant March, R. M., Muelle. *Portugal*, Sr. La Revilla, Plazuela del Principe. *Russia*, D. Pedro de las Cajigas. *U.S.A.*, C. Perez, Muelle. *France*, Alfred Charpentier, Muelle.

**Bankers.**—L. Zuñiga, Calle Principe. Succursale of the Bank of Spain. Bank of Santander.

**N.B.**—Every information connected with steamers, trade, etc., is to be obtained at the offices on the quay.

**Excursions.**—The environs of the city are pleasant, shady, and studded with *quintas*, casas de labor, and orchards, where, from the absence of frost, the orange and citrons grow

luxuriantly. A steam tram runs to the bathing suburb of Sardinero (3 m.) during the season, with stations at San Martin and La Magdalena. There are several Romerias or pilgrimages, rather fairs and jollifications than otherwise. The most popular is that of Virgen del Carmen, held July 16 and the ensuing Sunday at the Triunfo de la Santa Cruz.

**Books of Reference.**—1. 'Hist. de la Ciudad y Prov. de Santander,' by Manuel Assas. This work, published about 1872, deserves praise for its accuracy and completeness.

2. 'Guia de Santander,' by Salomon; 'Santander Libreria de la Abeja Montañesa,' 1860; very indifferent.

3. Read the novels of Pereda, and especially 'Sotileza,' for a graphic description of Santander and its ways.

## SANTIAGO.

Province of Coruña.—Primate of *All Spain*; pop. 23,709.

**Routes and Conveyances.**—From La Coruña three coaches per day in about 5 hrs.

From Leon, etc., to Lugo or Pontevedra by rail. Thence by daily dil.

From Lugo 51½ miles by good diligences and excellent road.

From or to *Carril* by railway; 42 kil. in 1½ hrs. Two trains daily.

From or to *Cape Finisterre*. We have not performed this excursion ourselves, but it is considered very wild

and picturesque. A local guide is necessary.

### Itinerary.

	Leagues.
Santiago to Puente Maceira . . .	3
Buen Jesus . . . . .	4
Corcubion . . . . .	3½
Finisterre . . . . .	1

11½

From Vigo, by rail and dil. Notice the pretty towns and harbour of Carril and Villagarcia (British Vice-Consul); and Padron, with its *Sacro Monte*, where the body of St. James landed itself.

For those who enjoy riding or driving

the following route across country from *Valladolid* may be taken, passing several places of interest by the way :—

<i>Itinerary.</i>	<i>Leagues.</i>
Valladolid to Simancas . . .	2
Benavente . . . . .	15½
Mombuey . . . . .	10
Orense . . . . .	34—61½
Castro Dozon . . . . .	6
Santiago . . . . .	11—17
	78½

*Benavente*.—4051 inhabitants. A dull, backward town. A good posada outside the town. The only sight is the ruined alcazar of the Pimental family, now become the property of the Duke of Osuna, who is Conde Duque de Benavente. General Moore's celebrated retreat (Dec. 28, 1809) began here.

Between this and Orense the only remarkable objects of interest are the valleys of Allariz, Limia, del Verin, which latter reaches Portugal at Chaves, the rivers of the Orbigo Limia, etc. The hamlets are uninteresting; the scenery monotonous.

*Orense*.—Pop. about 14,000. Fonda de doña Luz in the Calle de la Corona, but Cuanda's Casa de Huéspedes in the Calle de Progreso better. *Post Office*, in the Calle de Progreso.

The Gothic *Cathedral* is interesting though very much defaced. It was founded in the 6th century, but the present edifice can only go back as far as 1220. Note especially the great western portico, a reproduction of the idea so splendidly carried out at Santiago, and the finely-sculptured portals of the transepts. See the old Sala Capitular, the tombs in the S. aisle, the nave cols. and the Capilla del Cristo Crucificado, with its miraculous image brought in 1330 from a small church on Cape Finisterre.

The *Burgas* are three warm springs; temperature, 66 to 68 Cent.; they have great similarity with those of Carlsbad.

The bridge, *la Puente* (both masculine and feminine in Spanish, as *mar*, *agua*, etc.), over the Miño is ascribed to Trajan, the devil, etc. It was built in 1230, by Bishop Lorenzo, and repaired in 1449. It is 1319 ft. long. The grand arch is 156 ft. wide, and 135 ft. high. It is one of the finest and largest in Spain—coming only after those of Almaraz and Alcántara.

Between Orense and Santiago observe the monte of Castro Dozon, the valley of the Ulla, and the Pico Sagros. The rivers are the Miño, Deza, and Ulla. The villages are most uninteresting.

The bridge over the Miño at Tuy being now completed, and the last section of the Vigo line to Monforte opened, Orense will perhaps receive the attention it deserves.

There is a daily coach between Orense and Santiago.

### SANTIAGO.

[*N.B.*—For a description of student life at Santiago read 'Pascual Lopez,' by E. Pardo Bazan. For the archaeology, 'Recuerdos de un Viaje,' by R. P. F. Fita and Fernandez Guerra.]

*Hotels*.—Fonda Suiza; Fonda Vizcaina; Fonda Ferro-Carrilana. The first the best.

*Cafés*.—Suizo, under the hotel; Del Siglo, Calle del Villar; Suizo, Rua Nueva.

*Post and Telegraph Offices*.—Both in the Plaza de los Literarios, facing one another.

*N.B.*—Taste the peculiar Galician cheese, *queso de teta*, and sweet hams, *jamones dulces*, some of which come from Bayona in Galicia.

*General Description*.—This dull city is situated on a hill surrounded by a range of mountains. To the S. are the hills of Montonto, Congo, and the Humilladoiro, through which passes the road of the pilgrims, who kneel when they first see the towers of

the cathedral. This former capital of Galicia was, during the middle ages, the most fashionable resort for pilgrims. The French Fabliaux called those then adventurous tours by the unique name of 'the pilgrimage of Asturias and Froissart,' 'Le Pèlerinage du Baron St. Jaques,' Baron el Santo Varon—viz. the great man, the hero. The patron saint of Spain, as St. George is that of England, and St. Denis of France, was St. James the Elder, brother of St. John the Apostle. He was stoned to death at Jerusalem. In 835 the Bishop of Iria, Theodomir, discovered the body of the saint in a wood close to the actual city, where a star had pointed it out to him. That discovery, truly though not intentionally called an invention, stirred up Christendom. Alfonso II. erected a chapel on the site; huts at first and subsequently a town sprang around it. Leon III. had the body transferred to Santiago, which he raised to a see. How the body had alighted in Galicia, being buried at Jerusalem, and no account showing that it was ever brought here, is a miracle worthy of the rest. A corn-rent, called *el Voto* and *el Marion*, consisting of a bushel of corn from every acre in Spain, was carefully collected by especial agents, and amounted to a yearly income, for the clergy of Santiago, of some £200,000. The tax was not abolished until 1835. Alfonso el Magno erected a magnificent basilica, which was razed by Al-Manssour on his taking the city, the tutelar's tomb being alone respected. It was rebuilt by Bermudo, who made a road for the pilgrims of France and centre of Spain. With Jerusalem, Rome, and Loretto, Compostella (as Santiago was called, from the star having led to the discovery of the saint's body) has been the most frequented and celebrated shrine in Christendom, especially in

the 15th century. Now-a-days, autres temps, autres mœurs. Pilgrimages have changed their object, and the shrines most frequented are Wiesbaden, Vichy, Luchon; and the relics we bring back with us are long bills, long faces, Bohemian glasses, and the mountain-stock instead of the pilgrim's staff, bordon. This great Levitical city, ranking even before Toledo, has, with the daily decrease of ecclesiastical influence and wealth, dwindled into a third-rate provincial town. Its streets are narrow and dirty, except the Rua Nueva, and Rua del Villar. The city is built on an uneven site. The Plaza del Pan will afford many a local tableau to the artist, especially on Sundays after mass, when the peasants dance and play at single-stick; there is a charming paseo, called el Gran Campo de Sta. Susana, much resorted to. The Calle Algaria de Arriba teems with local types. The Arcades of Rua del Villar are the evening lounge. Here are the best shops, the curious Casa del Dean, Cafés, etc.

**Sights.**—The Cathedral—Hospital—Seminario—Colegio de Fonseca—Convent de San Martin—University, etc.

**Cathedral.**—This edifice is situated on one side of the handsome Plaza Mayor. It was erected on the site of the former cathedral by Bishop Gelmirez, 1082, and it was completed in 1128. But portions of the primitive basilica of the 11th century, erected by Bermudo II. and Bishop Cresonio, still remain, and are, as it were, encased in the newer one. The name of the architect is not known. The *style* is not uniform, owing to considerable repairs and to additions made at different times.

**Exterior.**—The principal façade was raised in 1738 by one Casas y Noboa, and is modern in style. The churrigueresque portal is placed between two

heavy towers. Observe the statue of Santiago, before which kings are kneeling. Examine also the S. façade, with its splendidly-sculptured Romanesque portal; and the Puerta Santa, opened only in time of jubilees, and by the hands only of the bishop.

*Interior.*—The church is very purely cruciform, with nave and side aisles and fifteen dependent chapels. The interior, at least, is purely Byzantine, graceful and elegant notwithstanding its solidity and subdued lighting. The piers are formed of groups of shafts, alternating in section; the caps well carved with foliage and animals. There is no clerestory, the triforium galleries being carried round the whole church. The roof is barrel-vaulted, with heavy ribs; the windows original—round-arched. The over-decorated modern Capilla Mayor is the great attraction to the faithful. In the centre rises an isolated marble altar, of jasper and marble, upon which is seated the effigy of the tutelar, dressed in a rich pilgrim's esclavina, all of silver and gold, studded with precious stones. Behind him are four statues of kings kneeling with a second effigy of the saint, the aureola (glory) of which is of rubies and emeralds. Above is a sort of pyramid, on one side of which St. James is represented at the battle of Clavigo killing the infidels by thousands. The tomb or coffin is placed on four angels seated on the capitals of columns, and a golden star crowns this strange simulacro. There were once 1000 lamps burning incense before it—most of them were carried away in 1809; but the incensario under the cimborio still remains, and gives an idea of what the rest must have been. Behind the altar are some steps which pilgrims ascend to kiss the sacred esclavina, or hood, a ceremony which is called *el fin del romage*, the end or grand object of

the pilgrimage, and principal sign of homage.

The choir stalls were carved by Gregorio Español in 1606; the two fine bronze pulpits are plateresque, and the work of Celma (1563). The *Relicario*, opening out of the S. aisle, is rich. Note especially a Byzantine cross of gold-plated wood and filigree work, studded with precious stones. According to the inscription it was presented by Don Alonso and Doña Jimena, A.D. 874. Some fine 14th and 15th century plate. Ask for the enamelled tombs of San Cucufate and San Fructuoso, Figueroa's Viril and the silver Urna in which the Host is placed.

Note carefully the unrivalled Pórtico de la Gloria, or great western entrance, carved by 'Master' Mateo, 1168-1188, with a grand representation—so ambitious, yet so satisfactory—of the Last Judgment, with Christ set forth as proceeding from the Root of Jesse. Visit below this the old *Iglesia Baja*, and observe its fine Romanesque work. Also the 12th century 'parroquia' chapel of La Corticela at the N.E. angle of the cathedral, together with several of the more modern chapels of the apse—*Rey de Francia*, etc.

*Cloisters.*—They are said to be the largest in Spain. They were built, 1533, by Archbishop Fonseca, and belong to the Flamboyant Gothic.

*Hospital.*—The Hospicio de los Reyes, so called because built by Ferdinand and Isabella, for the use of pilgrims, was the work of Enrique de Egas, and dates 1504. It is a very noble pile, worthy alike of the founders and the architect, and forms a square divided into four quadrangles, with a chapel in the centre. The portal with statues of saints and pilgrims; the Gothic and transition patios, the fountain, etc., are all remarkable.

*Seminario.*—Dates 1777, and was

founded by Archbishop Rasoy for the education of young priests. The front is fine and effective. The interior indifferent and ill-used.

*University.*—Founded 1532 by Archbishop Fonseca. A fine classical edifice, with a good library

*Convent of San Martin.*—This very large edifice was founded 912, by King Orduño II., and dedicated to that saint; but it has since been considerably altered and modernised. It was once very wealthy. Observe the grand patio rebuilt in 1636, the Doric entrance of

1738, the magnificent fountain, the spacious corridors, from which extensive views are obtained; the sacristia, etc. The churches and convents and houses at Santiago have no peculiar style to recommend them, and have been mostly modernised.

There are several fine walks about Santiago, especially up to the summit of Monte Pedroso, W.N.W. of the city, 2000 ft., and to Monte Altamira, or Los Angeles, on the Noya Road. But the charms of the place centre in its noble cathedral and picturesque *Ruas*.

## SEGOVIA.

*Routes and Conveyances.*—1. From Madrid by rail to Villalba; time, 1 hr. (express); distance, 38 kil.; fares, 15r. 25c., 11r. 50c.

At Villalba, diligence services, *Las Primitivas* and *Norte y Mediodia*, 5 hrs.

[*N.B.*—A direct railway from Madrid to Segovia is now (1889) being opened.]

2. From Medina del Campo. The best route coming from the north.

Daily coach Segovia to La Granja, 2 pesetas.

*Hotels.*—Poor, *Fonda de Aguila*; *La Burgalesa*. Both in the Plaza.

*Cafe.*—*La Union*, Calle Real.

*General Description.*—This once important city stands upon a hill, washed to the N. by the Eresma, which is joined here by the noisy rivulet *Clamores*. This is one of the best specimens extant of the Gotho-Castilian city. Stern, massive, breathing war and austerity, one among the aristocracy of cities, it may be likened to a staunch *Hidalgo*, draped in his tattered cloak, which looks like a Roman's purple, all ruin, all pride, all poverty. The walls and *cubos*, the irregular narrow streets, its granite houses with wire-worked

balconies, its Alcazar and cathedral, all speak of the past, and will tempt the artist's pencil. It was first a Roman villa of pleasure. The aqueduct is said to have been erected by Trajan; it carries water into the city from a distance of about nine miles from the Tierra Fonfria, and the stream of the Rio Frio. This cyclopean work, formed of masses of grey granite dotted with black, and joined without cement, is 69½ m. long, and it becomes a bridge when opposite the ex-Convent of San Gabriel, which is formed by 320 arches, of which thirty-five, destroyed by the Moors when they sacked Segovia, were repaired, in 1483, by Queen Isabella, who employed Escovedo, a very able Asturian, who also built the bridges near the Eresma. The highest arches are 102 feet. Those learned in these matters assert that it was built by one Licinius, but tradition ascribes it to Satan, a busy architect in Spain, who made it in one night, with the gallant purpose of saving a Segoviana, whom he admired, the trouble of going down to the river for water. She was touched by the attention, and listened to the old serpent's accustomed *járrabe de pico*.

**The Alcazar**, destroyed by fire 1862, is now being well restored. (Permit from the Clerk of Works.) This once formidable fortress is most picturesquely situated at the extremity of a rocky promontory, the base of which plunges into a ravine, with the rapid Eresma flowing at the foot. It was built and designed by Alfonso the Learned (end of the 11th century), who wrote here several of his works. It was repaired and embellished by Enrique IV., 1452; Philip II., employing Herrera, redecorated the saloons; Charles I. of England lodged here, Sept. 13, 1623; and here Gil Blas, according to Le Sage, was confined in its dungeons. The exterior of this palatial castle is striking. Observe the buttresses, the turrets, in the centre of which rises a square tower, flanked with turrets also, and for a long time used as a state dungeon. The interior was Gotho-Moorish, the work of Arab artificers of end of 14th century; here the shields of Castile and Latin inscriptions were mingled with verses of the Koran; several of the rooms had stalactite ceilings of an Alhambraic pattern, and with friezes superbly gilt.

Observe especially the *Salon del Trono* and that *de Recibimiento*, with the delicate *renacimiento* frieze, and, on the patio side, pretty two-light round-headed windows. The views obtained from the balconies on the north side are superb. Notice the room called *Pieza del Cordon*, so called because King Alfonso, whose study it was, ventured one day to doubt that the sun revolves round the earth, an anticipated 'E pur si muove' (which was to be punished also), when a flash of lightning interrupted his heterodox speculation, in memory of which the rope of St. Francis was modelled and sculptured on stone round the cornice. On first floor is a small room called

*Sala de los Reyes*. Here, in 1326, a lady of the court of Henry III. let the infant Don Pedro fall out of the window into the Eresma. Her head, consequently, was cut off. A slab placed on a tomb in the Chapel of the Alcazar represents the royal baby holding a sword.

The chapel preserves only some remains of delicate groining. The upper rooms are destroyed, but the walls are worth climbing for the sake of the views. In this castle was also confined the celebrated prime minister and favourite of Philip V., Duke de Ripperda, a Dutchman, naturalised Spanish. He escaped from this prison, became a Protestant, then a Mussulman, then a Bashaw and Generalissimo of the Emperor of Morocco, and died a pauper in a hut near Tangier. Descend to the Eresma by the *Puerta Castellanos*. From the *Fuencisla* the view of the Alcazar is very striking. The cliff above is *La Peña Grajera*, from which Sta. Maria del Salto (of the leap, or jump), a Jewess newly converted, was cast down and reached the bottom unhurt. A cypress and hideously decorated chapel mark the spot and miracle. She was finally buried in the cathedral cloisters (N.W. angle), where do not fail to read her curious epitaph.

**Cathedral.**—A fine example of late Gothic. It rises on the site of a former church of the 11th century, which Alfonso rebuilt. It was erected 1525, by Juan Gil de Ontañon and his son Rodrigo, on the model of that other masterpiece of theirs, the Cathedral of Salamanca. It is 351 ft. long, by 177 wide; the central nave rises 99 ft., and the cupola 330 high. The west façade is bare; the east end is very ornamented; the interior is light, simple, and pleasing; the stained glass very fine. The High Chapel, high altar, *trascoro*, and pavement, are all of precious marbles,



and of the same is the great *retablo* put up by Sabatini for Charles III. The *rejas* are mostly of gilt iron, and many of them deserve close attention. *Chapel de la Piedad*, which is the fifth on the left; the *retablo*, the masterpiece of Juan de Juni, designed and executed 1571; the subject is the Descent from the Cross; it is one of the finest sculptures in Spain. Observe the beautiful expression of physical human pain and sorrow, which diminishes nowise, but rather enhances, the divine beauty and majesty of the God. The attitude and heartrending bereavement of the truly *Mater Dolorosa*; the sublime character with which each of the personæ dramatis is invested; the absence, too rare in Spain, of gory wounds, ill-suited garments, and raw colouring, all combine to make attentive connoisseurs question the statement that there are no sculptors in Spain! Observe also a picture of *Sto. Tomas*, once by Alfonso Coello, 1578, for its restoration has spared nothing. The cloisters were built 1524, by Juan Campero, on the site of former ones, which were destroyed by the *Comuneros*. Among others, observe the fine tomb of Bp. Covarrubias, ob. 1576; that of Infante D. Pedro, son of Henrique II., etc.

Outside the town visit the once wealthy Hieronimite convent of El Parral (the vineyard). It was built towards the end of the fifteenth century, by Juan Gallego. Observe the fine western portal; the effectively lighted east end; the high *retablo*, the work of Diego de Urbina. The once magnificent sepulchres of the founders (the Marquis de Villena and his wife) are seriously injured, but still most pure and good. The cloisters, refectory, and all the rest of the conventual buildings are irreparably defaced.

Visit, close by, the curious 13th century

Templars' Church of La Vera Cruz (apply beforehand to the architect of the Ayuntamiento for the key). Built by Honorius II. in imitation of the Holy Sepulchre. Notice the ornamentation of the W. portal, with inscription, the fine Romanesque work throughout, the 12-sided nave and inner chamber of two stages—the upper one a chapel, the lower the sepulchre.

*Santa Cruz*.—On way back from El Parral to the city, under the city walls. A Dominican convent-church, founded by Ferdinand and Isabella. Observe the flamboyant portal and the *Tanto Monta* badge. A debased copy of El Parral. Reja and *retablo* a gift of Philip II. 1557. In the N. transept a niche containing remains of a Companion of the Order, date 1218.

*San Esteban*.—Near cathedral, on plaza of same name. Examine the 13th century tower of 5 arcaded stages, with pointed and round arches. A notable example of the open *corredor*, or cloistering (common in the N.W. of Spain), runs along the S. side. One or two curious tombs.

*San Juan* (see fine view from N.E. corner).—Near the Plaza. Another good Romanesque edifice, but in bad condition. Within are the tombs of some of the *Conquistadores*: also of Colmenares the Segovian historian, ob. 1651.

*Corpus Cristi*.—In the Calle Real, close by Plaza. Good specimen of a converted Jewish synagogue. Now a Franciscan nunnery. Very similar in style and decoration to Santa Maria la Blanca (see p. 457).

*San Martin*.—Calle Real. Splendid projecting W. portal and external cloistering. Interior modernised, but observe tombs of Herrera and wife (in chapel of N. aisle), and of Don Rodrigo.

*San Millan*.—In southern valley,  $\frac{1}{2}$  m. S.W. of city. Very fine, though interior a good deal spoiled by restoration. Much good Romanesque work, especially about the untouched exterior.


Visit also the desecrated San Agustin (Gothic) on crest of hill, San Roman, Santa Trinidad and San Nicolas, all showing good Romanesque work; San Miguel, at S.E. corner of the Plaza (fine old Triptych and sculpture); San Lorenzo (good pictures), lying  $\frac{1}{2}$  m. outside the city on the N.E.; and the Ermita of the Cristo de Santiago (curious crucifixion).

The old Casa de Moneda is now a fabrica de harinas. The Museo Provincial is not worth a visit. Observe the quaint Casa de los Picos (Florentine), in the Calle Real; the Casa de Segovia, in the Calle de los Leones, with *ajimez* window and fine patio; the towers and gates of the city walls, and many examples of domestic architecture of the 15th and 16th centuries.

## SEVILLE.

*Seville.*—Capital of province of Seville. Residence of Captain-General. Population, 133,000.

**Routes and Conveyances.**—From

*Madrid* *via* Córdoba (For  Madrid—Córdoba see *Córdoba*) by rail throughout; three trains a day. Distance from Córdoba 108 kil.; time, by mail train, 3½ hours. Fares, 1st cl., pes. 15.10; 2d cl., pes. 11.35. The mail train has 1st, 2d, and 3d class carriages; good and comfortable; coupés, if desired, with the usual augmentation of price. Tri-weekly exp., 1st and 2d cl., Mon., Wed., and Fri. Take tickets at Madrid at the Sleeping Car Agency, Puerta del Sol, 14. Time, from Madrid to Seville, 18¼ hrs. by mail train, 15 by exp.; dist., 573 kil. Buffets at Alcazar, Menjíbar, Córdoba, and Lora del Río.

The route from Córdoba is not interesting, and no important towns, historical sights, etc., are traversed. The Guadalquivir is followed all the way, appearing on left as far as Lora, and shortly after changing to the right as far as Seville. See *Andalusia* for details on this river. The following are the principal cities which the railway passes.

*Almodovar.*—Situated on the slopes of a high hill. The castle, though mostly ruined, contains a few halls well preserved. In it was confined D. Juana de Lara, Señora de Viscaya, by order of her brother-in-law, Don Pedro el Cruel. On leaving the station, several streams and torrents, dry in summer, are crossed. *Palma* produces delicious oranges, and is situated amid a real forest of orange-trees. The Guadalquivir is joined here by the Genil, which flows from Granada and Ecija. Peñaflor, the

Roman Ilija, and then an important strategical post.

*Lora del Río.*—6800 inhab. The Roman Flavia. Taken by King S. Ferdinand; granted by him to the knights of Malta in 1282. 10 kil. hence lead up to the hill de Setefilla, which is crowned with a celebrated sanctuary dedicated to a miraculous Virgin, which in times of great public calamities is brought down to the city and promenaded in procession. Its jewels and dresses are valued at £10,000.

*Carmona* is one of the cities in Spain which have preserved their *coulour locale*. Its fair, April 25, is therefore an interesting sight for painters and hunters after the picturesque. 15,000 inhabitants. It was taken from the Moors by St. Ferdinand in 1247. He gave the city this motto:—‘Sicut Lucifer lucet in Aurora; sic in Bética Carmona.’ The Moorish castle was enlarged by Pedro el Cruel, who converted it into a prison for his female favourites, when he either grew tired of them or vowed them to vengeance. Here were confined Doña Leonora de Guzman, Aldonza Coronel, etc. This ruined Alcazar, with its torn-up walls, rent turrets, lofty, desolate, now the refuge of the bat, is not wanting in romantic appearance. The few monuments here are disfigured by the cal de Moron, with which that sad whitewash is made which hides so many treasures in Andalusian edifices. See the Puerta de Sevilla, a vestige of the former fortifications, with its gigantic cubos, etc. Ch. of Santa Maria, three naves, choir in centre of church, preserves somewhat the character which it had formerly of the former mosque. There are a few curious private dwellings—a Gotho-Moorish

one, in the corner of Plaza de Isabel II. with eight good agimez windows, marble pillarets and azulejos. There is much Moorish character still retained about this town. Vehicles for Ecija, Marchena, and Estepa. (See *Seville from Ecija*.)

*Tocina, Brenes, etc.*, are decimated by tertiary fevers fed and produced by the stagnant waters of the plains, which the Spanish peasant neglects; and, unlike the Moor, never thinks of draining and converting it into a source of wealth. Hence all is poverty here, and the proverb is true: 'Si vas a Brenes lleva que cenés.' Soon after leaving *La Rinconada*, the Giralda of Seville rises before us. To the right, at some distance, are the ruins of Italica; a little further, Santi Ponce and La Cartuja de Triana, now a porcelain-manufactory. On the left we see the ancient ramparts of Seville, the Barrio de La Macarean, etc. At the station are omnibuses; for fares, etc., see *Seville*.

From *Cadiz by rail via Jerez*.—Distance, 153 kil.; time, 5 hrs., and 4 hrs. 30 min.; two trains a day. Fares, 1st cl., pes. 18.20; 2d cl., pes. 13.35. For route from Cadiz to Jerez, see *Jerez*. From Seville to Jerez, thus:—The railway station is close to the tobacco-manufactory, cannon-foundry, and palace of Duke of Montpensier.

The Guadaira is crossed, after which we reach *Utrera*—14,013 inhabitants. This town was of some importance under the Catholic kings, and greater still under the rule of the Moor, who fortified it strongly. Placed between two hills and in a pleasant valley, the country around it is most fertile, and teems with corn, oil, and wine. The corn yields 6 per l., and oil is sold to the amount of some £14,000 yearly. 28 kil. E. is the town of Moron. There is a talk of a branch line through Moron to Osuna,

with a view to work the rich marble-quarries close to latter, and in Sierra Estepa. Utrera still preserves its Moorish walls and thirty-four turrets, all curious; and a lofty castle, the *Iglesia Mayor*, has a Berruguete-like façade. The arch over the door is decorated with numerous heads of angels, and the door itself is flanked by statues of SS. Peter and Paul in niches. Over is a Conception supported by angels; and above, the Eternal Father. Three naves, central one Gothic. On the whole, this church, which dates 14th century, is most indifferent, and presents a medley of styles. The tower or belfry is of 17th century. In the high chapel is the tomb of a Ponce de Leon; indifferent. Santiago is older, and offers an Oriental character outside. Among its relics is carefully preserved one of the thirty coins for which Judas sold Jesus. The bulls and horses of Utrera are renowned.

*Lebrija*.—The Moorish *Nebrishah*.—In the older portion of the castle there is a small chapel which retains the style of mosques of the 9th century. Three naves divided by columns, supporting on each side three wide horseshoe arches. The *Iglesia Mayor* has also a strongly marked Moorish appearance. Inside, the Moorish portion goes only as far as the transept. The rest is modern; three naves, the capitals Byzantine. Formerly this mosque had the shape of a Greek cross, and formed nine similar portions with as many cupolas, each of different shape—somewhat resembling in style the *Ermita del Cristo de la Luz* at Toledo. There is a fine Gothic lateral façade of beginning of 13th century. The high retablo in *Iglesia Mayor* was begun by Alfonso Cano's father in 1628, and finished by the son in 1636. The statues are by them, but the pictures by one Pablo Llegot. The belfry of the church is a copy made

in last century of the Giralda of Seville. The castle was erected by Suleyman Abd-el-Malek, who ruled at Sidonia, and was no better than José Maria and his bandidos in our time; it has been a refuge for such like profesores. 'Matale y vete a Utrera' is a proverb which speaks volumes. The streets are kept clean by running streams, and there is a pretty Fuente forming an octagonal temple. For rest of route, see *Jerez*.

From Cadiz by the river Guadalquivir. Time, 8 hrs.; fares, 60r.; breakfast, 8r. to 10r.; dinner, 14r. to 16r.; table d'hôte and à la carte on board; speed 10 to 12 miles an hour. There is a special line of steamers plying between Cadiz and Seville—of the ordinary Spanish type—which leave about three times a-week, besides several others. The departures of all these are advertised in the Seville and Cadiz local papers. This route is seldom taken now that the railroad is opened, and the river itself has little to interest save its traditions and poetry; the villages and stations passed are most indifferent. Below Seville the river, branching off, forms two islands. The Isla Mayor is 40 kil. long, and the Isla Menor only 17. Bonanza, not unlike a French port and village, and San Lucar de Barrameda, are passed, as well as Rota, far-famed for its Tintilla wine. For boat-fares at Cadiz, etc., see *Cadiz*.

From Granada, see *Granada from Seville*, by Osuña and Bobadilla, etc.

From Ronda there are 3 routes.

#### 1. Via Zahara: Itinerary.

	Leagues.
Ronda to Zahara . . . . .	4
Puerto Serracio . . . . .	2
Coronil . . . . .	4
Utrera . . . . .	3
Seville . . . . .	5
	18

\* long days' riding across mountainous country; up hill and down dale. The scenery wild, but not

very picturesque. Sleep at Zahara (the new *Venta*), a Moorish-looking village, with a river and high rocks defending its strong position. Captured 1461 by Muley Hassan. The Guadalete is crossed, and then the *Puerto* ascended. Sleep at Coronil next night, *Posada Nueva*, and through wastes and a few olive grounds to Utrera, which can be avoided by going to Venta de Utrera only, and arriving that same evening at Seville.

#### 2. Via Olvera: Itinerary.

	Leagues.
Ronda to Setenil . . . . .	2
Olvera . . . . .	2
Zaframugon . . . . .	2
Moron . . . . .	2
by rail to Utrera, 1 h., whence to Seville by rl., 1 h.	
Archal . . . . .	2
Gaudal . . . . .	4
Seville . . . . .	3
	17

An uninteresting route. Close to Moron are vestiges of silver-mines now abandoned, and loadstones and emeralds are found now and then. Ride in 2½ days. First night sleep at Olvera, next at Moron, and the third arrive early.

#### 3. Via Ecija, 13½ leagues.

	Itinerary.	Leagues.
Ronda to Setenil de los Bodegas . . . . .		3
Venta del Granadal . . . . .		1½
Sanago . . . . .		2½
Osuña . . . . .		2½
Ecija . . . . .		4½

Whence by rail to Seville. (For Ecija, see below.) Or continue by Marina, 2 leagues; Alcala de Guadira, 2 leagues; and Seville, 2 leagues—6 leagues. Sleep at Osuña (see *Granada from Seville*). Though portions of this route are picturesque, it is seldom adopted, and not to be recommended. *N.B.*—Rail from Ecija to Seville, joining the Bobadilla and Granada direct line at Marchena. One train per day: combination awkward.

#### 5. From Gibraltar by Utrera, 28 leagues.

	Itinerary.	Leagues.
Gibraltar to San Roque . . . . .		2
Jimena by Bocaleones . . . . .		4
Venta de la Carrera . . . . .		2½
Ubrique (sleep here) . . . . .		2½
Villamartin . . . . .		5
Coronil . . . . .		2
Utrera (sleep here) . . . . .		5
Seville . . . . .		5
		28

Very wild and somewhat lonely.  
 From *Badajoz*. By rail. (See *Indicador*.)  
 To or from *Almaden* mines (see *Cordova*).  
 To mines of *Rio Tinto*. By rail *viâ Huelva*.  
 Or riding :—

<i>Itinerary.</i>	Leagues.
Seville to Venta de Paganosa . . . . .	4
Algarrobo . . . . .	1
Castillo de las Guardias . . . . .	3
Rio Tinto . . . . .	5
	—
	13

May be performed in one long day. Excellent shooting on the way; the botany very interesting. Travellers can sleep at Castillo de las Guardias, and dine next day early at R. Tinto, where there is a good *posada*.

From or to *Huelva* and *Ayamonte*. To *Huelva*.

By rail direct to *Huelva*, two trains per day in 4 hrs. Thence by riding. Or *viâ* Cadiz, steamer and rail. Or riding all the way (not recommended):—

<i>Itinerary.</i>	Leagues.
Seville to San Lucar la Mayor . . . . .	3
Manzanilla . . . . .	4
La Palma . . . . .	2
Villarosa . . . . .	1
Niebla . . . . .	2
San Juan del Puerto . . . . .	2
Huelva . . . . .	2
Gibraleon . . . . .	2
Cartaya . . . . .	4
Lipe . . . . .	1
Redondela . . . . .	1
Ayamonte . . . . .	3
	—
	27

The accommodations are wretched, and the roads worse.

For *Huelva*, see *Cádiz*.

*San Lucar*—3400 inhabitants—is charmingly situated amid fertile plains called *Hermines' Garden* by the Arabs. Its situation, on a height, is picturesque, and the views extensive. The olive, vine, etc., abound in its environs, and numerous flocks of sheep pasture its rich dehesas and prados. The city itself is most uninteresting. The streets dull and not paved. The belfry of the church somewhat resembles the Giralda of Seville. 3 miles further is the hamlet of *Mansanilla*, 2600 inhab., on a height, and celebrated for its wonderful wine of that name.

*Niebla*.—860 inhab.; once important; an old wall and ruins of the castle of its 'Condes'; dull and most indifferent.

From or to *Ecija*.—A. Ecija to La Palma,

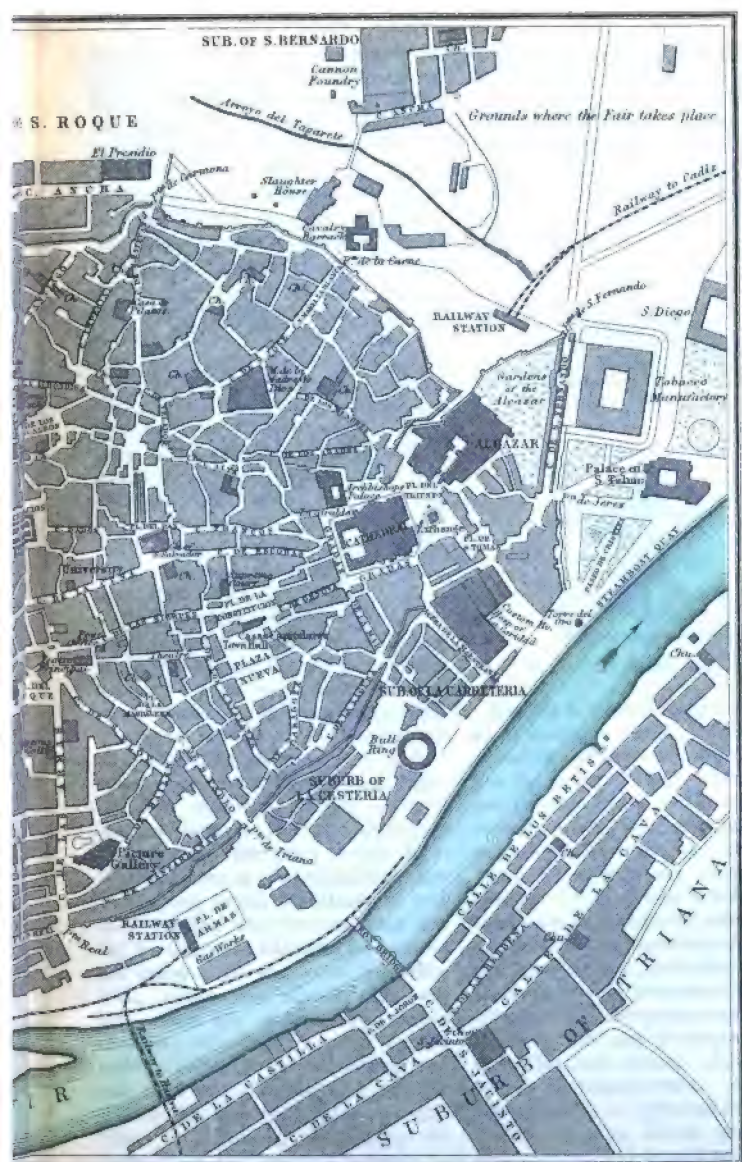
22 kil., riding, whence by rail (*Indicador*) to Seville. Palma is a station on the Cordova to Seville line. B. To Marchena by rail, where join the Bobadilla line (see p. 373, *Routes from Ronda*). Ecija. *Posada de la Posta*—decent; population over 24,000 inhab.; situated on the left bank of the Genil in a pleasant valley, and amid plentiful orchards and gardens. It is very effective from a distance, and the city is clean, gay-looking, and the houses provided with patios, fountains, and plants. Little or nothing, save a few gates and towers, remains of the Moorish period, in which the Roman Astigi, then a most important city, was converted into an agricultural centre. The town bears for arms the Sun, and the motto, 'Una sola será llamada la ciudad de Sol;' and it truly deserves to be the sun's habitation, for this city, graphically called 'La sartén (frying-pan) de Andalucía,' is the hottest place in all the S. of Europe. For sight seeing visit the Plaza Mayor with its arcades, acacias, salon, a favourite evening paseo, and its pretty fountain with statues; around are some curious mansions, especially those of Benamegi, Peñaflor, and Town Hall. In the interior are several other houses belonging to Marqués de Villaseca (Duchess of Medina Celi's brother-in-law, and a great bull-fighter), Marqués de la Garantia de Cortes, etc. Observe the pretty patios covered with awnings in the summer. The theatre is roofless—a necessary measure in that climate. The Plaza de Toros, where some of the best bull-fights take place, contains 10,000 spectators, and is built on the site of a Roman circus. Between the river and the road outside the town is a fine paseo with fountains, gardens, etc., and the monumento del Triunfo, which consists of a pillar with a gilt statue of St. Paul, by whom the city boasts to have been visited. Observe, moreover, the quaint Oriental-looking azulejo-studded church towers. Visit especially 'La Calle de las Caballeros,' where the principal houses are to be seen.

N.B.—There is a road to Cordova over a waste land, 10 leagues through La Carlota.

**The Climate.**—Seville is sheltered from the N. and S. by a double wall of hills, but it has a large gap towards the E. and W., and is especially exposed to the action of the N.E. and S.E. winds. The anemometric observations made during several years at the observatory of Seville are, there-











fore, in contradiction with Dr. Francis, who, in his work on the climate of Spain, states quite the contrary, assigning importance to the N. wind. The prevailing winds are the levante (E.), and poniente (W.S.W.); the former blowing mostly in summer and spring, and the latter in autumn and winter. The *levante*, as redoubtable here as at Gibraltar, and the *Malaga terral*, excites the nervous system, congests the brain, produces irritation, which is often followed by quarrels and murder. It is a burning blast, a scorching breath from the desert; when it blows, do therefore as the natives—viz. close hermetically both doors and windows. The poniente is moist and balmy, and is often accompanied by rain. It is prevalent in November, December, and spring. According to Dr. Francis, Lee, and others, compared with southern Spain in general, Seville would be termed wet, but if with England, essentially dry, and this must be pronounced a just, if broad, comparison. Although the calculations of the observatory may seem to refute any charge brought against Seville on the score of inequality of climate (showing only some thirty days of rain for years together), and to stamp it as invariably dry and warm, our own experience of two or three seasons—between 1883 and 1888—has proved that the place is *not to be depended upon* as good wintering quarters, owing to the prevalence of rain in December, and the occasional biting frosts against which no precautions are taken—or are even available. Still, storms are almost unknown, and there are seldom any sudden changes; 3° Cent. is the outside sudden variation to be looked for, and that only in spring and autumn. The nights are fresh here, as elsewhere in Andalusia. In summer the heat, when the *levanter* prevails, is

most sultry and insupportable, and the thermometer then rises to 28° Cent., and even 30° Cent. or more, in the shade. The thermometer, from six years' constant observation by D. Sancho, marked on an average 18° 2 Rh. (20° 3 Cent.), the quicksilver never falling below + 3 + 4° Cent. at break of day, and keeping between 12° and 14° Cent. in the day.

*Table.*

Average atmospheric pressure	. 761.05
" annual temperature	. 20.3
Temperature, maximum (Aug.)	. 48.3
" minimum (Jan.)	. 0.5
Number of rainy days	. 34
Quantity fallen	. 732 mil.



ARMS OF SEVILLE.

Seville is most strongly recommended as a spring residence, and may be visited also in the early part of autumn. For the summer, Cadiz, Valencia, Palma (Balearic Isles), would suit better, without mentioning Ronda and Granada, which, however, are also better suited for spring and autumn than summer. This climate is favourable to scrofulous and lymphatic constitutions, to convalescents, especially in the case of exhaustion and prostration attending protracted fevers, poorness of blood, and where the general system requires to be tonified; old and protracted coughs and colds, and chronic catarrh, untended by inflammation. As to consumption, those suffering from it, in whatever degree, except perhaps the primary ones will do well to avoid this

exciting climate. It will benefit 'those suffering from dyspepsia of an atonic character,' says Dr. Lee, 'or whose general health is disordered, without any definite local disease. There is no endemic malady at Seville. In the environs, faubourgs, and villages along the banks of the Guadalquivir, intermittent fevers are very general. The mortality is considerably above the average of Spain, but the fact that it is a resort for invalids from all quarters must be taken into account.

**Hotels.**—*De Madrid.* A fine large hotel, with *Dépendance*, on the other side of the Plaza (Magdalena), quieter and with better rooms. Excellent *table d'hôte*. Charges from 12½ pes., but complaints of overcharges. Guides.

*De Paris.* Very good. Strongly recommended for travellers who prefer the quiet comfort of a less fashionable hotel. Charges from 10 pes. Proprietor, Julio Meazza, for seven years manager of the 'Madrid.' Guides.

*De Europa,* in the Sierpes. An old established commercial house. Fair.

*Las Cuatro Naciones,* in the Plaza Nueva, a good and reasonable Casa de Huéspedes. Several other good casas on the sunny side of the same Plaza—*Del Sol*, etc.—where comfort may be secured at lower than hotel charges.

[N.B.—All these rates are liable to be doubled during Holy Week, and special bargains should be made beforehand with a view to this, if a sojourn over that season be contemplated.]

*Lodgings.*—*Houses to let.*—The local papers advertise the best. A good *Casino*; Cafés and Restaurants.—For detailed information on these and other places of resort, see p. 414.

**Historical Notice.**—Leaving aside all the guess-work of pedantic etymologists, who ascribe the origin of Seville to Hercules, Bacchus, etc., which may, perhaps, be considered as so many

personifications of the Phœnicians and Chaldeans, we must, nevertheless, admit the great antiquity of this city. If we are to believe A. Montano, Bochart, and others, the *name* is derived from the Phœnician Sephela, or Spela, meaning a plain, and thus alluding to the situation of the town. The Greeks called it Ispola, converted into the Roman Ispalis; the Moors, Ishbiliyah, which finally became Sevilla.

**Origin and Progress.**—Seville was a prosperous port under the Phœnicians, and shared with Cordova and Gadira (Cadiz) the monopoly of the trade of Western Europe. Under the Romans, Bætica was signally favoured by the Scipios. Cordova became the abode of the aristocracy of the land, and the repository of arts and sciences; and Cadiz, then called Gades, a most important trading mart. But to Spain, whose fate it has so often been to become the battle-field of Europe, now came Cæsar, and the fate of the empire was decided. After a siege and a battle, which took place between the actual Puerta de Jerez and Arroyo Guadiana (Cæsar's fleet lying between Torre del Oro and palace of San Telmo), Julius Cæsar entered the city, Aug. 9, 45 B.C., a victory which he considered important enough to cause it to be inscribed on the Roman calendar; and, neglecting Cordova and Cadiz, which had followed his rival's fortunes and party, he patronised this then but little important city, called it Julia Romulea, declared it the head of Roman Bætica, enlarged it, strengthened, rebuilt, and augmented its fortifications, and by grants and privileges made it a favourite residence with the patricians of Rome, several of whom established themselves here. Of its magnificence and prosperity during the Roman rule, of which Seville possessed so many splendid monuments, there are still many ves-

tiges left, such as the *aqueduct*, Caños de Carmona, a worthy rival of that at Segovia, the ruins of Italica, the amphitheatre, Santi Ponce, statues, columns, coins dug up constantly, and portions of the walls and towers. The pagan religion, originally imported into Seville by the traders of Tyre, was remarkable for certain rites, and especially the worship of Venus, under the name of Salambo. This particular worship spread from Syria and Babylonia to Egypt and Greece, but never went further W. than South Andalusia, and Seville was the only city of the western world where there were temples to that deity, besides the customary ones to the Sun, Hercules, Bacchus, Mars, etc. The Adonia, or Festivals of Salambo (so called from Adonis), took place in July, when, on certain appointed days, the effigy of Venus used to be borne through the city in procession on the shoulders of the noblest ladies, whilst the people followed weeping, and clad in mourning, in remembrance of the goddess' grief at the loss of Adonis. As this statue, doubtless made of precious metals, was one day being carried through the Barrio de Triana, two girls, newly converted to Christianity, Justa and her sister Rufina, who were selling *cacharros* (earthenware vases), on the passing of the idol would not submit to do it reverence, upon which the hearers dropped the heavy burden among their pots and vases, and the incensed multitude determined them to death. These martyrs became the tutelars of Seville, and have been as such represented by Murillo, holding the Giralda in their hands.

The Silingi Vandals, in the beginning of 5th century, made Seville their court and capital, and it continued to be so under the Goths from 531 to 584, when San Hermenegildo left Seville, and, after abjuring Arianism, was condemned

to death by his own father, and became a martyr. The year after the battle of the Guadalete, and after one month's siege, Seville opened her gates to the Moor, Abdul-Azis, who ruled over it for some time, and married Roderick's widow, Egilona, whence dissensions began within its walls. However, Seville continued to be but a province dependant on Damascus until the middle of the 8th century, when it became the spoil of the Ummeyyah family, who held the western khalifate at Cordova, and fell a prey to the feuds which divided the powerful and alternately successful tribes of the Almohades and Almoravides. Under the former, Seville became most prosperous. Silk-manufactories (130,000 persons were engaged in the silk trade); fabrics of all sorts, schools and universities, extensive trade with the east and south of Europe, all contributed to making it the most important city in Spain, after Cordova. But the defeat of the Almohades at Las Navas, the treason of the rival Arabic races, and the jealousy of the petty sheiks, contributed to gradually pave the way for the Christians. King St. Ferdinand now advanced boldly, and at the head of the flower of the nobility of Castile and Leon laid siege (1247) to the city, which, after 15 months' resistance, surrendered to the Christians, who entered Dec. 22, 1248. Of the 12,000 Moorish families then inhabiting Seville, many were allowed to remain, but most preferred leaving it. With them departed the glory of Ishbiliyah, its arts, and learning, and refinement. St. Ferdinand distributed the land and city among his followers, an important event which is called 'El Repartimiento,' and which, begun in Jan. 1251, was continued and concluded by Alfonso the Learned, 1252. Grants of lands were bestowed on those who had most distinguished themselves, and 200

hidalgos were chosen to found the nobility of Seville. To foreigners were allotted especial quarters, whence the present names of Calle de Catalines, Placentines, de Bayona, Alemanes, de Genoa, etc. Each trade obtained a particular portion of the city, whence also Calle de Plateros, Sederos, Borceguineros, etc. The seamen (*gente de mar*) were lodged around the cathedral, that *Sacra Navis*; the nobility lived close to the Alcázar; the Jews inhabited the barrios, now called parroquias de Sta. Cruz, Sta. Maria la Blanca, St. Bartolomé, etc.; and the Moors were confined between the present parishes of S. Salvador, S. Pedro, S. Catalina, and S. Isidro. The fueros of Toledo were applied to the administration of justice. Thus ended the Mussulman's rule, which had lasted 536 years; and to such an extent had its prosperity attained, that a few days after the surrender of the city, 400,000 Moors, Jews, and Arabs (which constituted its population), abandoned it.

Ferdinand's son, Alfonso, had to encounter many difficulties, and his own son rebelled against his authority; but amid many though partial defections in his provinces, Seville always stood by him. Hence the badge he granted to this city is seen everywhere on its buildings, and it is called *El nodo* (nudo), and is thus represented: NO. S DO. (see page 375) meaning, 'no m' ha (me ha), deja-do (dejado);' 'It has not deserted me,' the figure in the centre representing a hank or skein (called in Spanish *Madeja*.) Seville became the court of kings, and is linked with the romantic but bloody history of Don Pedro el Cruel, and the several feuds and strife that continued among the Christian sheiks or grandees, Marq. of Cadiz, Medina Sidonia, Niebla, etc. It often was the chosen residence of the Catholic kings, and

the discovery of America, by making it the emporium of the world, revived its former prosperity. From its port sailed Pizarro, Columbus, and Cortés. In the 15th century, Seville was the court of the merchant princes of that wealthy age. It became the prey of the French in 1808. Soult, who ruled its destinies for a while, levied exorbitant taxes; and the Spanish authors estimate the French plunder at six millions sterling, not including the Murillos that were carried off to Paris. The battle of Salamanca delivered Seville from the hated Gaul, Aug. 17, 1813. The English entered it amid enthusiastic acclamations and outbursts of gratitude.

#### General Description.—

Fair is proud Seville, let her country boast  
Her strength, her wealth, her site of ancient  
days. BYRON.

The *ponderativo* (boasting) Sevillanos declare that:—

Quien no ha visto Sevilla  
No ha visto maravilla;

which is a worthy pendant to, and quite as accurate as, the rival Granadino's—

Quien no ha visto Granada  
No ha visto nada.

Seville is, beyond doubt, one of the most interesting and most pleasant cities in Spain. Madrid is little else than a French town, on the walls of which, as on the Bordeaux and Paris shops, might be written, '*aquí se habla Español*.' Burgos, Oviedo, Leon, are the true types of the Gotho-Castilian city of mediæval times; gloomy, dull, windblown, massive, and severe; whilst Seville represents cosmopolitanism in all its brightness, elegance, vivacity and show. It makes thus a very pretty and graceful picture framed by verdant plains, fringed with orange-groves, and lighted by the glorious sun that shines on that blessed land, '*la tierra de Maria Santísima*.

It was the beloved city of the Moslem—the gold and lace tent of the sensual eastern—who planted it on the banks of the Guadalquivir to dream life away amid the enchantments of refined taste, and on which he lavished his gold and genius to adorn, and his blood to defend and fortify. Its bazaars were then full of the richest silks, in which upwards of two hundred thousand persons were employed. Its schools, rivals in learning of those at Cordova and Granada, were frequented by the very Castilian and Aragonese princes whose fathers envied the magnificence of this court, and dreaded the valour of its armies; indeed, when we compare what Seville was under the Goths, and would have continued, probably, to be had their rule lasted longer, to what it became in the hands of the Moors—not only a city of pleasures and the repository of arts, but the centre (with Cordova) of European civilisation—we cannot help deploing its fate, and that the nature of the legislation should have led to the ruin of their empire, which ushered in its stead the intolerant, unpractical, all-levelling policy of the covetous, tradeless, and rude descendants of the Goth, who squandered his energies in fighting but too well the battles of the Vatican. The high-bred courteous Moors passed away as though they had been temporary tenants of the land, leaving Seville and all Andalusia like a body suddenly deprived of life.

Christian Spain, strange to say, which possessed within itself, for seven centuries, the best examples and types of Eastern civilisation, knew not how to assimilate the Moorish system to her wants and spirit, whilst other nations of Europe who had occasion, during the Crusades, to live in close though temporary contact with it, submitted to its influence, which spread to their legislation, trade, art, and even customs,

infusing new life and refinement. But that system of centralisation which the unity of religion applied to Spain (although impeded by the natural configuration of the country and the different history, race, and language of the various provinces), has not ceased to be, from those times to the present day, the golden dream of statesmen, and was the death-blow to the prosperity of Seville, and a continual obstacle to the development of the resources of the country at large. A revival, however, may now be expected under the modern regime of railways, etc.

The climate, soil, and situation of Seville are admirable, and its future prosperity on this account alone is very encouraging, for it is placed in a most fertile extensive plain on the banks of a large navigable river, which requires only a few works to prevent future inundations and widen the embouchure. Within a few hours from the ocean, on the passage of all the trade between the East, Italy, and northern Europe, it already ranks among the most important commercial cities in Spain. The principal articles of export are oranges, oil, lead, copper, liquorice, woollens, and cork, principally sent to England, France, and Belgium; and oil, olives, garbanzos, and pastas, macaroni, etc., to Cuba and Porto Rico. The imports consist of woollens, silks, cottons, and other spun articles; tin, hardware, cloths, and fine linen from England; common linen, drugs, and spices from France; cheese and butter from Hamburg; wood and cod-fish from Sweden; sugar and cocoa from America; cinnamon, sugar, pepper, tea, silk shawls, and other articles from China and the Filipinas. It is connected to the capital by railway, and communicates with the Mediterranean ports of Malaga and Alicante. It contains some of the most celebrated works of human genius in its

churches, galleries, and libraries, and abounds in novel and charming costumes and vestiges of bygone times. The city rises 322 ft. (Spanish) above the sea, and lies principally on the left bank of the Guadalquivir (the Wadā-l-Kebr or great river of the Moor; Len Baro, of the Spanish gipsies; and the Romans' Bætis). This river separates the city proper from its barrio of Triana, the exclusive quarter of the gipsies and lower orders. The narrow winding lanes (misnamed *Calles*) present a puzzling intricacy, numbering upwards of 477, and spreading over the surface of the city like the arterial system in the human body, and of which the *Plaza de la Encarnacion* would be the heart. These long corridors, cool and shady in summer, are, with a few exceptions, admirably paved, purposely so, we should hope, to rest the tiny foot of the Sevillana, who—

Con primor so calza el pié  
Digno de regio tapiz.

The Sevillanas are the prettiest type of Andalusian beauty, and exhibit the deep blue-black eyes, sometimes adorned, and at others full of fire; each a *puñalada*; small foreheads, and raven hair, long and silky, which they might almost turn by night into a balmy soft pillow, and a long flowing mantilla by day. They possess, moreover, a peculiar *meneo*, *sal*, and indescribable charm, naturalness, and grace in every movement, together with a manner full of liveliness and repartee. Dress, the bull-fight, Verdi's operas, and *pelar la pava*, are the objects of her existence; and she is worthy of all the *flores* that fall from the passer-by, of the gallant *majo* and strolling *estudiante*.

El día que tu naciste  
Nacieron todas las flores,  
Y en la pila del bautismo  
Cantaron los ruiseñores.

Los cipreses de tu casa  
Están vestidos de luto,  
Y es porque no tienen flores,  
Que ofrecerte por tributo.

El naranjo de tu patio,  
Cuando te acercas a él,  
Se desprende de sus flores,  
Y te las echa a los piés.

Tu cuerpo parece un junco,  
Tu cabeza una naranja,  
Tu pecho un jardín de flores,  
Donde descansa mi alma.

Toma allá mi corazón,  
Metetelo en el corpiño,  
Y arrullalo como un niño  
Que llora y tiene razon.

Seville may be said to be still the city of the guitar, the fan, the song, and fandango; the *ne plus ultra* and *zeviya mia* of the majo and bull-fighter, of the gipsy and contrabandist; the rendezvous of the most picturesque blackguards in the south of Spain, whose beds are the steps of churches, and who lounge and hang about the suburban tabernas, breakfast on a glass of water, and dine on an air on the guitar, argue among each other with the *navaja* and other such arguments of *point*; make love to their neighbour's pocket, and know of heaven what they see of it through the golden juice of an orange, as they lie on their backs in the cool shade, a picture of contentment and sweet idleness. The town has preserved more of the character of the 16th and 17th centuries than of the Moorish period, of which, however, many vestiges remain. This is shown in the style of the private houses of the nobility, the general appearance of the edifices, etc., which all exhibit the influence of Italian taste, and its happy combination with the Moorish style. The people themselves seem to have lost that grave, solemn, stern, and melancholy mood of the Spaniard of the 15th century, which he inherited

from the Moors, and to retain only that gay, brilliant *capa y espada*, devil-may-care humour of the 17th century in Spain, coupled with the more sombre types of the inquisitorial and inquisitioned, somewhat suspicious, jealous, and haughty spirit of Lope de Rueda, Calderon's, and Vega's dramas. Seville is still in many points the city of pleasure and love, of Beaumarchais and Rossini's *Barbiere*.

The houses are superior to those of the rest of Andalusian cities, in style and appearance; they are generally of two or three storeys, gaily painted outside, with lofty rooms, numerous rejas, charming patios or inner courts, which, during the summer, are covered with an awning, and furnished with pianos, sofas, etc., for the evening *tertulia*, when the whole town is converted into a vast drawing-room. They are, moreover, decorated with brightly-painted and gilt miradores, which, with their glass and flowers, look like conservatories suspended. A lengthened residence will be found more pleasant here than anywhere else in Spain. There is a great deal to see, and several days will be necessary to carry away some definite impression of the town and its contents. The cathedral, which some consider—perhaps not upon strict art principles—the finest in Europe; the Alcazar, that splendid Moorish rival of the Alhambra; the exquisite *Giralda*, the best specimen of the kind extant; the *Museo*, La Caridad, and other churches, which contain the masterpieces of the Sevillian painters, Murillo, Las Roelas, Zurbaran, Herrera, etc.; the ruins of Italica, the birth-place of the Roman Emperors Adrian, Trajan, and Theodosius; the Columbine library, and Indian archives, which contain treasures almost unknown, and as yet but imperfectly investigated; *Triana*, and its gipsy

dances and costumes; the *semana santa* (Holy Week), functions which are resorted to from all parts of Spain, and rank next to those at Rome, in the magnificence of the pageant; those *alac* of the *Corpus*, St. John's day, and *Noche de Navidad*, equally full of interest, and on a large scale. Such are the sights and prospects which greet the traveller. There is besides no lack of amusements, although on a very limited scale. The list is not long, and consists of the very gay and striking *ferias* of Mairena and Italica, masquerading at Christmas time, excellent theatres, very well attended, and the bull-fights, the most celebrated in Andalusia. There is some society in winter, a few balls and animated *tertulias*, where the stranger meets with a cordial welcome. The residence of the Duke and Duchesse de Montpensier (much beloved, but now, alas! almost entirely absentees) contributed to enliven Sevillian society, retaining several of the nobility in their large and handsome houses. The promenades are not very varied, but if the roads were better, there would be some pleasant drives in the environs. The casino is good, and of easy access to foreigners. The doctors, no longer Chevaliers de la Lancette, follow and apply the doctrines of the French and English schools, and have renounced all connection with Dr. Sangrado. Living is cheap; the markets well supplied, and from the proximity to Cadiz and Gibraltar, English comforts, books, etc., are easily procured.

To all matter-of-fact tourists, who travel to take the height of other countries' civilisation by the meridian of their own, who carry with them, wherever they go, their prejudices and home, just as the snail does its shell, Seville must indeed appear a backward city, with no end of desiderata:



but to those, on the contrary, who (as Lady Hester Stanhope said to Chateaubriand, 'L'Europe ennuie') seek novel scenes amid novel climes and peoples, this is a new world, the promised land of the artist and invalid, where to *feel existence* is a blessing in itself, and where the aspect of earth and sky gladdens the heart and quickens the blood. In the picture-gallery of a traveller's life, the tableau of Seville will be hung side by side with that of Granada, Naples, Florence, Constantinople, and other sunlit scenes. Visit it, therefore, with a mind disposed to welcome poetical impressions and day-dreams. Walk through its suburbs, amid the antique groups of its gipsies, and the types which Murillo loved to reproduce. Examine its churches, and scorn not the piety of those bygone generations who reared and adorned such gorgeous structures.

**Sight-seeing. Churches.**—The Cathedral, La Caridad, San Isidoro, San Miguel, Sta. Maria la Blanca, and minor churches. **Public Buildings.**—Town Hall (Casas Consistoriales), Lonja or Consulado (the Exchange), Fabrica de Tabaca, Palace of San Telmo, Picture-Galleries, Libraries, etc. **Private Edifices.**—Casa de Pilatos, Casa de los Taveras, etc. **Moorish Edifices.**—The Alcazar, the Giralda, Moorish houses, etc. **Roman Antiquities.**—Italica, Baños de Carmona, walls, etc. Prunb-bits, streets, squares, fountains.

The Cathedral\* is built on the site of a

\* This description of the great cathedral of Seville represents the building and its accessories as it was, and as it is hoped that it will once more be when fully restored. It was badly damaged by the earthquakes of 1884 and by sundry previous minor shakings, and has ever since been in the hands of the restorer. In August 1888 still further serious damage became apparent than had been suspected—a large portion of the S.

Temple to Venus Salambo which was converted into a Christian church—the Basilica de San Vicente, which in turn was supplanted by a splendid mosque after the model of that at Cordova, and burnt down by the Normans. A new one was begun by the Emir Yusuf in 1184, A.C. The belfry was erected by his son Yakub-Al-Mansour. Whether the cloister del Lagarto (crocodile or lizard), and the external wall (towards N.) of Patio de los Naranjos, belong to the first or last built mosque is not easy to ascertain. Some think they are of a style anterior to that introduced by the Almohades. This latter mosque was converted by St. Ferdinand into a cathedral; Gothic chapels, choirs, etc., were built up. The ground-plan of this strange and probably most effective display of the Moorish and Gothic styles was in the possession of Philip II., and burnt in the great fire which destroyed the Madrid palace. Latin and Arabic schools were established in this cathedral, and here Lebrija held his Escuela de Latinidad. The cathedral thus lasted till 1480. The old edifice, often repaired and altered, threatening now ruin, was pulled down. The chapter assembled in July 8, 1401, decided on erecting a church 'so large and beautiful,' said they, 'that coming ages may proclaim us mad to have undertaken it.' The expenses were defrayed by the generous Capitulares themselves, aided not a little by the alms wrung from the people by means of indulgences published everywhere in the kingdom. Of the former buildings

aisle and transept falling down, and nearly destroying Jorge Bosch's fine organ (*see p. 385*). Now only parts of the cathedral can be visited, and it will be long ere a thorough restoration can be carried out. To see the jewels, tesoro, etc., apply to the Sacristan Mayor. The Royal Chapel has a special sacristan, who will show it. Small fees are expected.

nothing was left save the Giralda, Court of the Oranges, and the N.E. and W. porticos, and the gables outside and all round, which were put up in 1395 by Archbishop Mena, with a view to do away with the booths and shops that blocked the edifice on all sides, as was then everywhere the case. The high chapel was also left, and was pulled down only in 1492. Who was the architect? Some *conjecture* it must have been Alfonso Martinez, who in 1396 was Maestro Mayor of the chapter: others say it could have been Pero Garcia, who filled that same office in 1421. Juan Norman directed the works 1462-72; Juan de Hoz or Hoes, 1488; Alfonso Ruiz, 1506; and the first stone was laid in 1402, and the last, December 1506, the Archbishops then being Alfonso Rodriguez and Gonzalo de Rojas. The roof of the Crucero and portions of it crumbled down shortly after, and were repaired and completed 1519 by the celebrated Juan Gil de Hontañon.

*Style—Aspect.*—The general style of the edifice is the Gothic of the best period in Spain, and though many of its parts belong to different styles, yet these form but accessory parts, and the main body inside remains strictly Gothic. The Revival, Plateresque, Græco-Roman specimens in this cathedral are equally models *sui generis*. Indeed, all the arts, and each in turn at their acme of strength, seem to have combined so as to produce their finest effect here. The Moorish Giralda, the Gothic cathedral, the Græco-Roman exterior, produce variety and repose to the eye. Inside, its numerous paintings are by some of the greatest painters; the stained glass among the finest specimens known; the sculpture beautiful; the jeweller's work and silversmith's unrivalled in composition, execution, and intrinsic value. The Cathedral of Leon charms us by the chaste elegance

of its airy structure, and the purity of its harmonious lines; the fairy-worked cimborio of that of Burgos, its filigree spires and pomp of ornamentation, are certainly most striking; and at Toledo we feel humbled and crushed beneath the majesty and wealth displayed everywhere; but when we enter the cathedral of Seville, the first impression is that of solemn awe and reverence. There is a sublimity in those sombre masses and clusters of spires, whose proportions and details are somewhat lost and concealed in the mysterious shadows which pervade the whole—a grandeur which kindles up dormant feelings, quickens the sense, and makes our very heart throb within us when we stand as lost among the lofty naves and countless gilt altars. Vast proportions, unity of design followed in the main body of the interior, severity, sobriety of ornamentation, and that simplicity unalloyed by monotony which stamps all the works of real genius—render this one of the noblest piles ever raised to God by man, and preferred by many even to St. Peter's of Rome.

*Exterior.*—The square pile which comprises the Cathedral, Sagrario, Chapter and offices, Giralda, and Court of Oranges, rises on a platform, with a broad paved terrace running all round and ascended by steps. The pillars belonged to Roman temples and the previous mosque. The form of the cathedral itself is an oblong square, thus preserving the primitive basilica form of the mosque, and its area measures 398 ft. (Spanish) E. to W., and 291 ft. N. to S. not including the apse of the Royal Chapel, the Court of Oranges, Offices and Chapter, which are built outside to the S. There are nine entrances, of different styles, period, and beauty. The principal façade is to the W., but it was not completed until 1827, and is very inferior

to the rest. The most remarkable portals are: *Puerta del Lagarto* (N.), which forms part of the cloisters of the earlier cathedral, so called from the crocodile which is placed here. This was sent to St. Ferdinand by the Sultan of Egypt amongst other curious animals, many of which died on the way, and were stuffed and placed in the cloisters.\* In the W. or principal façade there are three doors, ogival in style, and fine specimens of the beginning of 15th century. That of centre was left unfinished till 1827, and then completed in a very inferior manner. The two lateral ones are richly decorated with open work. Observe the excellent terra-cotta statues and relief figures (1548) by Lope Marin. The door called *de San Miguel*, to right, has a relief representing the Nativity of Christ, and on the sides full-sized statues, the other one has also a relief representing the Baptism of St. John. In the E. façade are two fine portals ornamented with a profusion of statues of angels, patriarchs, and prophets, and with terra-cotta reliefs representing the Adoration of Kings, and Entrance to Jerusalem. The portals corresponding to the extremities of the transept are unfinished. In the N. façade there are

two portals; one, the largest of the two, leads to the chapel of *El Sagrario* or parish church. It is Græco-Roman in style, and with Corinthian columns. The Portal of *los Naranjos*, and also '*del Perdon*,' leads to Court of Oranges, where there were formerly many more fountains. The high horse-shoe door is Moorish, and also the bronze doors. This specimen of Mudejar style was built by order of Alfonso XI., about 1340. The statues represent SS. Peter and Paul, and Annunciation; the basso-relievo in the tympanum, Merchants expelled from the Temple, probably allusive to the merchants who used to assemble before its erection within the court; the external wall is part of the early mosque, and terminated with the Moorish indented or bearded parapet. Most of the portals are prior to the reign of Charles V. The belfry is modern and the terra-cotta statues by Miguel Florentin—(1519-22). 'The Saviour bearing the Cross' is by Luis de Vargas, but repainted. This entered, the *Sagrario* lies to our right, in front the cathedral, and on the left the graceful *Giralda* (p. 410). The fountain in the middle was the original one used by the Moslems for their ablutions. The two sides of the court only remain. To the left is a stone pulpit where St. Francis Ferrer has preached. In the corner to the left is a staircase leading to the famous Columbine Library (see *Libraries*). The walls outside are decorated in the Græco-Roman style. Observe the exterior of the chapel of San Fernando, of semi-circular form, plateresque, as is also the balustraded outside of the *Contaduría* (chapter counting-house). The projecting sides of the transept and buttresses along the lateral walls, the airy flying buttresses springing from one nave to another with their open work, the richly-decorated pinnacles,

\* Churches in the 8th and 9th centuries were often little else but a museum of natural history, works of vertu and curiosities (Anastasio Bibliotecario, in Leon IV., chron. of S. Ferdinand, D. Alfonso, and Sancho. Seville 1567, cap. 9, fol. 5. Alvar Gut. de Toledo, '*Sumario de las Cosas Maravillosas del Mundo*,' fol. 47, Byote, Soribay, etc.) Here are besides an elephant's tooth weighing 2½ arrobas, and the first asistente of Seville's wand, and a bit, said to be that of Babieca, the Cid's steed. When this cloister was whitewashed in 1694 all the noticias or information that could be obtained on these curiosidades were placed in the crocodile's body and within the tooth. See about all this and the older cathedral, Canon Loaysa's '*Memorias Sepulcrales de esta Sta. Iglesias*,' etc.; MS. at the Columbine Library.

Berruguete pillarets, domes, etc., give great variety, but doubtful beauty, to the external aspect of the edifice.

*Interior.*—The interior bears stamped in its structure a harmony and unity of design which result from the same style prevailing throughout, and the original plan being followed everywhere. It is divided into seven naves, the two lateral railed off for chapels all around, and numbering 37. The central nave is no less than 134 ft. high, the lateral ones 96 ft. (Spanish), and the transept dome or cimborio 158 ft. The latter is 59 ft. broad. The lateral aisles are 39½ ft. broad. The roof is divided into 68 compartments, domes, or *bovedas*, supported by 36 isolated piers, 15 ft. diameter; around them are grouped shafts, slender, thin, and light, like so many reeds around an oak-trunk, and terminating in slender palm branches blending gently with each other to form the vaulting ribs. Over the arches of the chapels, and from the base of the higher domes, a clerestory with open-work parapet runs all round the aisles. 93 windows, painted, and of good style, and divided by pillarets, interlaced archlets, etc., light up the whole. The pavement, made of chequered black-and-white marble, was laid in 1793, and cost upwards of £30,000. The choir sadly blocks up the centre portion of the church, thus diminishing the general effect. There was once a talk of removing it, and making a large street just opposite to central nave whence high mass would have been seen, if not heard. There is the greatest simplicity of detail about the pillars, shafts, capitals, etc., and the eye can freely embrace the whole, and follow every lineament without interruption. The groining is partly plain, partly florid. Unfortunately the building suffers chronic damage by earthquake, and is now in

course of restoration. It was slightly shaken again in the winter of 1884.

*Ferd. Columbus' Monument.*—On entering by the W. façade, in the pavement, is a plain marble slab, bearing an inscription to the memory of Fernando, second son of Christopher Columbus, a man of learning and piety, who bequeathed his library, La Colombina, to the Chapter, and his ashes to this cathedral he loved so well. (Ob. 1540 or 1541.) As he was dying, he cast dust over his head, and said humbly 'Memento homo, quia pulvis es, et in pulverem reverteris.' Public opinion, that weathercock, turning once more in favour of Columbus, occasioned a funeral equal to that of a king. Observe the *caravellas*; those fragile small ships with which the new world was discovered, or rather found anew, and of which there are curious models at the Madrid Naval Museum. On the slab is the well-known motto, 'À CASTILLA Y À LEON, MUNDO NUEVO DIO COLON.'

*Trascoro or Reredos.*—Of Doric style and precious marbles. The picture over the altar is of 14th century, repaired and signed by Anton Perez about 1548. The picture of San Fernando is by Pacheco, 1633; indifferent. The four bassi-relievi came from and were executed at Genoa, with subjects from scripture. The organs are churrigueresque in style; that to the left was made in 1792 by Jorge Bosch; it contains 5300 pipes and 110 stops—more than that of Haarlem; its tone is very fine; that on right is quite modern, by one Verdalonga, and has 140 stops, but is inferior to the former. (Spaniards are not a musical people, and prefer orchestras in their churches, and playing operas and polkas, to the more appropriate but graver and *pen-sive* sound of the deep-toned sacred

music of organs.) The Respaldos del Coro are worthy of some attention, not so much for their elegant plateresque chapel of San Agustín, as for the beautifully-executed Virgin by Montañés. The sweet expression, delicate girlish hands, the admirable modelling, all render it the masterpiece of that great Sevillian sculptor.

*Choir.*—Is under the 4th and 5th boveda of the central nave; enclosed on all sides, being walled in on all except that towards the altar, from which it is railed in by a superb *reja*, a magnificent specimen of the plateresque 1518, designed by Sancho Muñoz. The subjects are prophets, kings, and Christ's temporal generation. The choir is composed of two rows of stalls, 127 in all, including the archbishop's; the carving was begun by Nufro Sanchez, 1475, continued by Dancart, 1479, and finished by Guillen, 1548. The style is Gothic; the friezes are filled with subjects from the Scriptures and fantastical animals admirably composed, the whole work being crowned with a prolonged canopied cornice, decorated with turrets, statuettes in open-worked niches, leaves, fruit, etc. The prelate's stall is still more richly ornamented, and a few on its sides also. The reclinatorio is by Guillen, and is not Gothic. It is, as a French author says, an 'immense et minutieux travail qui confond l'imagination, et ne peut plus se comprendre de nos jours;' and we may be allowed to apply to them Pugin's criticism on those of Lincoln (though these are of the late Decorated, and in our opinion very inferior in power of composition):—'They are executed in the most perfect manner, not only as regards variety and beauty of ornamental design, but in accuracy of workmanship, which is frequently deficient in ancient styles of woodwork.' The lectern is a masterpiece of Bartolomé Morel, 1570, the finest

Revival specimen in the cathedral, with his Tenebrario, after d'Arfe's Custodia. The atril, or bookstand, is full of bassi-relievi, allegorical and female figures, somewhat out of keeping with the place. The lectern rests on a Doric support, with pillarets and bronze statues, and the summit is formed by a miniature tabernacle or temple, with statues of Virgin and Christ Crucified. The choral books are fine and of enormous size. The illuminations are by Sanchez, the Ortas, Padilla and Diego del Salto, 1516 to end of 16th century; some also are ascribed to Julio del Labio.

*High Chapel and Altar.*—The pulpits and the *reja* principal, or central railing, are by the Dominican friar Francisco de Salamanca, begun in 1518, aided by his pupil, Antonio de Palencia, who finished them 1533, and made the steps of that on the right of the altar, decorating them with scenes from the Apocalypse and the statuettes of Evangelists. The lateral *rejas* were designed by Sancho Muñoz, who began them 1518, and were finished by Diego de Ydrobo, 1523; they rest on Gothic antepechos balustraded. They are all admirably executed. The high altar is ascended by steps. The *retablo mayor* is Gothic, and divided into forty-four compartments, filled with carvings referring to scenes from Scripture and life of the Virgin. It is the masterpiece of Dancart, designed 1482, finished in 1550. It is considered one of the largest and most beautiful *retablos* in the world. The execution does not readily correspond with the general composition, but the effect is very grand. It is all of *Alerce* pine-wood. The silver works, atriles, frontage, etc., are by Alfaro. Between the *retablo* and *respaldos* of high chapel is a dark space called *Sacristia Alta*. The *artesonado* is fine. Observe the double folding Moorish door, with Gothic inscription. This

door is said to have belonged to the former cathedral: here are kept the *Tablas Alfonsinas*, not the astronomical ones (for which see *Alcalá de Henares*), but a reliquary, enriched with precious stones and cameos, brought from Constantinople to Paris, and considerably decorated by Alfonso, St. Ferdinand's son. The reliefs are in the transition style of Byzantine to Gothic. The *respaldos*, or back of high altar, by Gonzalo de Rojas, 1522, are a very fine specimen of florid Gothic, and abound in statues of terra cotta, representing saints, bishops, martyrs, etc., under filigree open-worked canopies. It is one of the best specimens of the Gothic of 16th century; the statues are by Miguel Florentin, Marin, Pesquera, and Cabrera, 1523-1575. The modelling is good, the expression natural, and the draperies rendered with ease, but preserve still somewhat of the rigid stiffness and lifeless immobility of the Gothic period. See, in a small sacristy behind the altar, some curious pictures by Alejo Fernandez, whose pupil was Castillo, the master in his turn of Murillo and Cano; they are painted somewhat after the German school, and represent the Conception, Nativity, and Purification.

*Chapels.*—The Sagrario is the largest in the cathedral, and its parish church. It is situated to left on entering by the principal or W. façade. It was begun 1618, by Zumarraga, and finished by Iglesias in 1662. It is of the three classic orders, and of one nave with chapels around; the dome, 108 ft. high, is bold. Over the chapels are colossal statues of the evangelists and doctors of the church, by José Arce, 1657, indifferently fine. The former retablo was of a most inferior style, and the present one, put up in 1840, was brought here from the Convent of San Francisco. It represents the Virgin and Dead Christ, with

St. Magdalen, St. John, etc., and is considered a masterpiece of Pedro Roldan and Rivas; the relieve at the base is also very good, and represents the Entrance to Jerusalem. Under this church or chapel is the vault where the archbishops of Seville are buried; continuing to the right of former chapel, we must pause before that of *Los Jacomes*. The picture by Roelas is fine, and the colouring Venetian, but it has been sadly spoilt by Molina; it represents Our Lady of Anguish (*Augustia*).

*Cap. of La Visitacion.*—A retablo painted by Pedro Marmolejo de Villegas, 17th century. The St. Gerome over the altar is a fine statue by Ger. Hernandez.

*Cap. del Consuelo.*—A Holy Family, considered as the masterpiece of Tobar, the best pupil and imitator of Murillo. Pass the grand door, and observe, over the small altar del Angel de la Guarda, the picture by Murillo of the Guardian Angel holding a Child; it is one of the sunniest and freshest visions of that great and pious painter; belonged, till 1814, to the Capucin Convent.

*C. del Nacimiento.*—The Nativity and the Four Evangelists are by Luis de Vargas, in the style of his master, Pierino del Vago; the Virgin very fine, the composition excellent, and the colouring and drawing most Italian-like; the Virgin and Child and St. Ann are ascribed to Morales.

*Ca. of San Laureano.*—A large picture of the tutelary, represented walking without his head, a not uncommon miracle with Spanish saints, and, like Dante's Bertrand del Bornio, 'un busto senza capo andar' (*Inferno*, 28, 40). The first stone of the present cathedral was laid in the corner of this chapel, close to Torre de San Miguel.

*Ca. de Sta. Ana.*—Formerly de San Bartolomé. A curious retablo of 1404, representing San Bartolomé in centre:

above, a relieve Coronation of the Virgin, and in the lateral compartments Apostles and Holy Fathers; the backgrounds and draperies are gilt; the dresses and style are interesting. Passing now by the door leading to the archives and Mayordomia (No. 8); (the archives, concealed during the French invasion, escaped wonderfully, and are most complete) we shall visit

*Cap. de San José.*—A Nativity, by Antolinez; a marriage of the Virgin, by Valdés Leal; a clumsy, classical retablo, by one Arnel, 'the Massacre of Innocents'; the author, an Italian, out-herods Herod.

*Cap. San Hermenegildo.*—Founded by Cardinal Cervantes, whose fine statue belongs to the Gothic style of 15th century; the draperies are finely modelled, by Mercadante of Brittany, master of Nufro Sanchez. The tutelar's statue is by Montañes. Here lies the Admiral of Castille, Juan Mathe de Luna, who, says the epitaph, 'Muy bien sirvió a los Reyes, ob. 1837.'

*Cap. de la Antigua.*—In its small sacristia are some pictures by Antolinez, Morales, Zurbaran, Greco, and flower-pieces by Arellano. The image of the Virgin is exceedingly ancient, and belonged to the former cathedral. It is Byzantine in style; the marble altar is classical, with good statues by Cornejo. Observe the magnificent cinquecento tomb of El Gran Cardenal, Diego Hurtado de Mendoza, ob. 1502. It was erected by his brother, Conde de Tendilla, and made, 1504-1509, by Miguel Florentin, who carved the statues of St. Peter and St. Paul at the sides of Puerta del Perdon, or Court of Oranges. The bassi-relievi, illustrating scenes from life of the Virgin, and the six statues of saints, are fine.

*The Transept, Dome, or Cimbório.*—The former dome fell in the night of Dec. 28, 1511. Great and real was the

consternation felt by all the artist-world of that cathedralising period; and each town sent its architect to repair the misfortune. Jaen sent Pedro Lopez; Toledo, Enrique de Egas; Vitoria, Juan de Alava; but that of Salamanca, Juan Gil de Hontañon, had the glory of erecting the actual transept and dome, and thus achieving the completion of the cathedral in 1519. This dome rises 191 ft., and rests on four massive pillars; it is very bold and airy, and of grand effect. In passing the Puerta de la Lonja, to the left of it is the altar and small chapel of La Generacion, founded 1534 by the Medinas, whose portraits by Vargas are seen on the altar; but the principal picture is the Virgin and Child, with Adam and Eve adoring, and several Patriarchs. It is commonly called 'El cuadro de la Gamba,' from the 'leg' of Adam, of which Mateo Perez de Alesio, who had then just finished his fresco picture of San Cristobal, which is placed opposite, exclaimed, 'Piu vale la tua gamba che il mio Santo Cristoforo.' Palomino, who tells or invents this anecdote, could not have been ignorant that Luis de Vargas died fifteen years before Alesio painted his St. Christopher, which he did in 1584; the latter is certainly inferior in everything save size; it is 32 ft. high, the subject is invariably found in every large church in Spain, was formerly sculptured, as, till last century, in Notre Dame, in Paris, and the Seville old cathedral. The chapel to the right of this door is indifferent; pictures by Pedro Fernandez de la Guadalupe; observe his Descent, 1527. Close by is the *Sacristia de los Calices*, designed by Diego de Riaño, 1530, but finished in 1861. See the fine Christ, sculptured by Montañes; much admired by the Sevillanos. A very fine portrait of Contreras, by L. de Vargas, 1541; the colouring is beautiful. Admire also the

portrait of La Monja Dorotea, by Murillo, painted in 1674; a St. Peter, by Herrera el Viejo, very fine, and a Saviour, by Las Roelas. The picture of Stas. Justa y Rufina, patronesses of Seville, is by Goya, and are portraits of Madrilénian beauties, more of the class 'comme il en faut,' than 'comme il faut.' The style of the room is erroneously called puro gotico by Cean Bermudez, who knew little of this style, which, in his time, was not in practice. It is between the Gothic and plateresque; the arches circular, etc.

*Cap. de los Dolores.*—The image of Virgin is by Pedro de Mena. The pictures indifferent, and of the Sevillian and Rubens school.

*Cap. de San Andrés.*—Tombs of the founders, the Counts of Cifuentes, beginning of 15th century; a curious picture, the Adoration of the Magi, by Alejo Fernandez.

*Antesala of the Sacristia Mayor.*—Observe the roof, and Cardinal Virtues in niches

*Sacristia Mayor.*—Designed by Riaño, and executed by Martin de Gainza; finished 1561. It is a masterpiece of Riaño's, which death did not allow him to see completed; and a magnificent specimen of the plateresque, though in many details the centaurs, lapithæ, etc., are out of keeping. Its shape is a Greek cross; it is 70 ft. long, by 40 ft. wide, and 120 ft. high. The arch of the door is full of curious relieve medallions representing dishes of meat and fruit. The armarios, or presses where the dresses of the clergy are kept, are modern. Those which contain the plate, reliquaries, etc., were carved by Pedro Duque Cornejo (1677-1757). Notice especially the celebrated 'custodia,' by Arfe, which is considered to be his masterpiece. It is 12 stages high, and formed by four cuerpos resting on 96 beautifully ornamented pillarets. In

the centre the former statuette, representing Faith, was substituted in 1668 by the present one of our Lady of La Concepcion. The allegorical statuettes—the children, vine-work, relieves representing scenes from the Old and New Testament—all is beautiful. The statue of Faith which crowns the summit, and 12 angels, etc., were put up in 1668 by Juan de Segura, it weighs 48 arrobas. The inscription is by Pacheco. Ask for the Tenebrario, a masterpiece of Bartolomé Morel, finished in 1562 for 1050 ducats—a then enormous sum; the foot and 15 upper statuettes are not by him, but after his designs. It is 25 ft. high. This most exquisite piece of workmanship is put up during Easter week in the *entre-los-Coros*, when the Miserere is sung, and according to what is observed in every church, the 13 candles which light it are put out one after another in remembrance of the Apostles, who in turn deserted the Master. The picture of San Leandro and San Isidoro are by Murillo. They are in his early style, *frio*. The heads are fine, and likenesses—the former of Herrera, a canon; and the latter of J. Lopez Tala-van. The colouring wants warmth, and we are here still far from the subsequent *vaporoso*. Over the altar is a sombre, mysterious, and awe-striking picture of the Descent from the Cross. It is by Pedro Campana, 1502, a pupil, some say, of M. Angelo. Palomino, iii. p. 369; Bermudez, Dico. 1, p. 201; and Pacheco, p. 241, affirm of Raphael. Murillo liked it, and used to stand for hours before it, and once replied to some one asking what he was doing: 'I am waiting till those holy men have taken our Lord down;' and Pacheco assures us, 'he was afraid to remain after dark alone with this picture;' and before it, Murillo desired to be buried. The relics kept here are of very great value *sui generis*. A fine and richly inlaid *viril*



with 1200 diamonds. A finely-chiselled cross of 1580, by Francisco Merino; bits of the true cross, bones, etc., several fine Gothic chalices, and the keys delivered to St. Ferdinand when he took Seville; there is one which was given by the Jews, with the Hebrew inscription, 'The King of Kings will open, the King of all the earth will enter.' The other one is Moorish, and bears the following:—'May Allah render eternal the dominion of Islâm in this city!' In the next small room, called 'el tesoro,' are kept several fine plate and goldsmiths' works, and a well-designed embossed basin, given by Louis Philippe, and containing his and his family's portraits. This, together with a paltry portrait of Columbus, and a collection of prints, constituted the compensation given by him to the chapter for the beautiful *Ecce Homo* by Murillo, which belonged to the cathedral, which Baron Taylor obtained for him through the old Dean Cepero, and which is still the property of the Orleans family. See also the splendid dresses of the clergy, unequalled in any other country and age; the dalmaticas and ternos are most superbly embroidered. The Alfonsine tablets studded with relics are also kept here, and a cross made from a nugget of the first gold brought by Columbus, and offered by him. We shall now proceed to

*Capilla de Mariscal*, founded by the my magnificos Señores of that name. The retablo, at the sides of which they are portrayed, is a fine specimen of Campaña's talent. The Apostles, Dispute with the Doctors, etc., are all fine. It is especially as a portrait-painter that he was highly valued. His *Purificacion* is fine. The *Ante-Cabildo* has little to see; it is gaudy and heavily decorated. The inscriptions of medallions are by Francisco Pacheco.

*Sala Capitular*.—Chapter-house; designed by Riaño, 1530; another mag-

nificent specimen of the plateresque, measures 50 ft. long by 34 ft. wide, and 43 ft. (Spanish) high. Martin Gainza carried on the works till about 1568. The beautiful artesonado ceiling, pavement, bassi-relievi medallions made at Genoa, and representing scenes from the Scripture, the profusion of delicately-carved statuettes, etc., are to be especially noticed. Caveda and other authors call the style Græco-Roman—considering it as the finest and purest specimen in Spain; but the details, ornamentation, and other portions belong to the plateresque. *Pictures*.—Conception, by Murillo, beautifully painted; the Virgin's expression is most exquisite, the colouring perfect; a Christ Bound, and a Virgin and Child ascribed to him. The eight ovals between the windows are also by him, and represent half-length pictures of the Patron Saints of Seville. The eight allegorical pictures representing women and children with chiaroscuro figures are by Céspedes, retouched by Murillo. The marble medallions are Genoese, and represent the Virtues. Look carefully also at a San Ferdinand and the Santos Rufina and Justa by Murillo (or, the latter, by Céspedes?), and an Abraham's sacrifice by Céspedes.

The first chapel on the right is 'La Concepcion Grande.' Here is a crucifix ascribed to Alfonso Cano, and a few indifferent pictures treating of the removal, translation, of the ashes of the Conquistadores of Seville.

*Capilla Real*, the *Royal Chapel*, so called because it was built to contain the bodies of royal personages. It was built by Martin Gainza at the request of Charles V., who wished the former high chapel, already pulled down, to have a substitute. The plans were revised by Alfonso de Covarrubias; the plans of Egas and Alava having been laid aside. The works begun 1551, and

finished 1575, by Fernan Ruiz, who succeeded Gainza at his death. The style of it is the plateresque at its latest period. It is considered a very fine specimen of this style, but is somewhat overloaded with details and ornamentation. It measures 81 ft. long, 59 ft. wide, 130 ft. high. The *reja* is indifferent and modern, a gift of Charles III. Over it is the equestrian statue of St. Ferdinand between two Moorish kings (perhaps rather a Jew and a Moor) offering him the keys of Seville. Over the frieze itself are twelve full-sized statues designed by Pedro de Campaña, who drew them on the wall with a bit of coal for one ducat each, and executed by Lorenzo del Vao and Campos, in 1553. They represent Apostles, Evangelists, and kings of the Old Testament. The chapel is very spacious; at the sides are deeply-recessed alcoves containing the tombs of D. Beatrix, wife of St. Ferdinand, Alfonso the Learned, and Doña Maria de Padilla, the celebrated mistress of Pedro el Cruel; the medallions are of Garci Perez, and D. Perez de Vargas; the retablo, 1647, is very indifferent. In the middle of the chapel rises a double altar—one higher than the other. The image is the celebrated one of 'Our Lady of Kings,' a present from St. Louis of France to St. Ferdinand. In the arabesques of the roof are figures of all the kings of Spain; the second or lower part of the altar is formed by the silver and glazed urn, made in 1729, which contains the almost perfect body of the saint. The body is displayed on May 30, August 22, and November 23, when the military mass and other ceremonies are most striking to witness. The original sepulchre on which the urn is placed bears inscriptions in Latin, Hebrew, and Arabic, which were composed by the hero's learned son, Alfonso el Sabio. The king is dressed

in his royal robes, with the crown on his head; his hands are crossed over his chest. On the right is the Baston de Mando, the staff or sceptre; on the left is the sword, which is short, plain, and light. The precious stones which originally enriched the handle were carried away by king Don Pedro, who did so, he said, lest they might be taken away by others. This chapel has a special clergy and sacristias.

*Cap. de S. Pedro.*—On right of latter; the *reja* is the elegant work of the lay Franciscan José Cordero. The nine Zurbarans cannot be seen to any advantage owing to the darkness of this corner of the cathedral. Five of them represent scenes from St. Peter's life. Observe the Apostle healing the sick; the one representing him receiving the keys from our Saviour, and the Apostle in the papal robes, are the best.

*Cap. de N. S. de Belem.*—An exquisite picture of Virgin and Child, by A. Cano.

*C. de San Francisco.*—The Saint in Glory, by Herrera el Mozo. The colouring admirable; the composition very good. It is perhaps this master's masterpiece.

*C. de Santiago.*—St. James conquering the Moors, a fine picture by Las Roelas; very rich colouring; and a St. Lorenzo, by Valdés Leal. In *Cap. del Pilar* was formerly the *Ecce Homo*, removed first to Sacristia de las Calices in 1836, and in 1839 given to Louis Philippe by the chapter.

*Del Baptisterio, or De la Pila.*—Here hangs the picture of St. Anthony of Padua, one of Murillo's grandest pictures. The Infant Jesus to his saint's prayers acceding, descends, amid cherubs and flowers and sunbeams, into his arms ecstatically extended towards him. The convent is seen in the distance. The darkness of the chapel adds to the effect of the lights over the

picture, which belongs to the best period of Murillo's, the *vaporoso*, dates 1556, and for which he was paid the sum of 10,000r. (about £100). It was of this and the St. Leander and Isidoro (in the Sacristy de los Calices) that Antonio Castillo, the nephew of Murillo's master Juan, said, 'It is all over with Castillo; is it possible that Murillo, that servile imitator of my uncle, can be the author of all this grace and beauty of colouring?' It is asserted by some that the picture was *bañado* or daubed over in 1833 by one Gutierrez. Captain Widdrington, 'Spain in 1843,' i. p. 246, maintains it is uninjured. The figure of the saint was cut out and stolen, Nov. 4, 1874, but promptly recovered, from New York, and very faultlessly restored.

*Stained Windows.*—Ninety-three in number. They are among the finest in Spain; were begun by Micer, Cristobal, Alencon or L'Allemand, 1504, and finished 1569 by several other great 'vidrieros.' The Assumption of the Virgin, facing the transept and right of high altar, was begun in 1538 by Arnao de Vergara, and completed 1557 by Arnao of Flanders. It is very beautifully painted—the hues most rich. The Descent of the Holy Ghost, on the side of the door of Court of Oranges, is by Arnao de Flanders. By him are also Sta. Maria close to the door of St. Michael; the Apostles in transept, left of high altar; the four bishops on same side; the circular window of La Ascension. Observe especially his Entry into Jerusalem, Lazarus, Jesus Washing the Feet of His Disciples, The Lord's Supper, etc. The Resurrection in Cap. de los Doncelles is by Karl of Bruges, 1558. The Conversion of St. Paul, 1560, in Cap. de Santiago (observe its glorious reds and blues); the rest are by Vicente Menandro, who painted till 1569.

The daily services here are far above the Spanish average. The finest special services are the Misa del Gallo on Christmas Eve, and the quaint rites of Corpus and the Octave of the Immaculate Conception, when the 'seixes,' or chorister boys, sing and dance before the high altar, dressed in the costume of pages of the 17th century.

*La Caridad* was founded by D. Miguel de Mañara, a young nobleman of Seville, of great wealth, and as celebrated for his reckless profligacy as for his generosity, courage, and patronage of artists. To his intimate friendship with Murillo we owe the beautiful pictures we shall speak of. The repentant Don Miguel, a true type of the true Don Juan, who lived middle of 17th century, rebuilt the church 1661, which, built up in 1598, under the advocacy of St. George, belonged to a hermandad or brotherhood, whose self-imposed duties were to give religious consolation to those about to die on the scaffold, and to bury their bodies; and calling it *De la Caridad*, the founder converted it, moreover, into a pauper-house and a refuge for the aged. The hospital and church were rebuilt in the churrigueresque style by Pereda. Here the reformed Don Juan retired and died, a perfect example of piety, humility, and abnegation. (His life has been recently published by M. de Lator, the Duke de Montpensier's former tutor and present intendant. See, moreover, 'Vida y Muerte de Don Miguel de Mañara,' etc., by Juan de Cárdenas, 4to, Seville.) There are two noble patios with fountains and plants. The sick and aged, and other sort of incurables, are most providently taken care of. Admission is readily given at all hours, and every attention shown. No fees, but a small contribution for the support of the hospital expected.\*

\* To visit this establishment, apply at door of hospital. In the archives there is a petition

*The Church* is very small, narrow, and dark. The churrigueresque retablo mayor is by Simon Pineda. Observe carefully the finely carved and painted 'Deposition,' perhaps Pedro Roldan's masterpiece; also tomb of Bernardo de Valdés on left, with the 'arms' of Christ. Descending from the altar notice an Infant Saviour by Murillo, very full of expression. Observe on the last altar on left a fine 'Ecce Homo,' by A. Cano. The figures of the pulpit are by Roldan, the carved steps by Pineda. Opposite, and as a pendant to it, is a St. John the Baptist, by Murillo, beautifully coloured, warm, and Italian-like in tints. Over another altar is a magnificently-painted San Juan de Dios by same. The saint is assisted by an angel in carrying a sick man.

'One other picture here, San Juan de Dios with an angel, is, in composition and colour, one of the finest examples of Murillo.' ('Life of Wilkie,' ii.) The chiaroscuro is admirably treated; the attitudes simple, but well selected. The drapery behind the angel is a perfect specimen of the inimitable (in the Spanish schools) manner of Murillo in the treatment of his white linen. In the distance is a diminutive group, dreamily painted in a hazy manner, and representing the same saint washing a pauper's feet, but the light is not good enough to distinguish this second portion. There is something Rembrandt-like about this picture in the distribution of lights and shades, the very rich browns, etc.

Hung rather too high up, and on the left of the high altar, observe Murillo's *Miracle of the Loaves and Fishes*. In the distant background the 5000 are grouped amid a wild landscape as Spanish as the sky itself, and one of the few examples of Murillo's *savoir faire* for

of Murillo, begging to be admitted as an hermano into the community.

landscapes, though, as usual in the Spanish school, they were considered as a mere accessory. In the foreground, on one side, St. Peter speaking to a boy with a basket of fishes, a true *niño de Murillo*, whilst St. Andrew is giving our Saviour the loaves which He blesses. Christ is seated; the figure is calm and dignified, but not expressive. The grouping is well understood, and the colouring fine, but the general execution is hasty and somewhat sketchy. The price of this picture was about £150.

Opposite is one of the finest pictures of the master, and commonly called *la Sed* (the Thirst) de Murillo, the subject being Moses striking the rock; it is divided into three groups the water is gushing forth from the rent in the rock, the miracle is performed, the thirsty Israelites, each with a different expression of past anguish and privation mingled with present delight and gratitude, are rushing forward. Animals share in this joy of the body, which the semi-Arab Spaniard could alone fully understand and render. Moses, his hands folded and with a most majestic attitude and mien, looks up to heaven in thanksgiving. Moses's long flowing garments are draped after the fashion of the monks, which Murillo and Zurbaran studied so much. His yellow tunic and crimson mantle are beautifully tinted, and his beard and face quite in the *vaporoso* style. Behind him stands his brother Aaron, praying. The grouping is admirable, and the different scenes do not disturb the unity of the composition and subject. Observe the urchin on a grey horse, a perfect *fillo*, whose type you will meet on leaving this church. The little girl handing a puchero full of water; the group formed by a woman drinking, with the selfishness of want, while the child she is carrying begs a drink, the dog slaking its thirst, a woman giving water to some boys—all types of Triana, men, dogs, dresses, to the very cantaros, alcarrazas, botijas, etc.; all in this composition is full of life, local feeling, and truth. 'This painting affords the best evidence how nobly Murillo could handle a large subject. It is admirably composed; for whilst the fine dark mass of the rock, and Moses standing beside it, form a sort of focus, the groups to the right and left make up the whole, and by their details tell the story of pre-

vious suffering and miraculous relief with the greatest truth and feeling.' ('Foreign Quarterly Review,' No. 26, 1834.) Wilkie says that, owing perhaps to its position and darkness of the place, it disappointed him, and had a grey negative effect. He adds: 'The choice of colours in the Moses is poor, and the chief figure wants relief. The great merit of the work lies in the appearance of nature and truth which he has given to the wandering descendants of Israel.' Murillo received about £130 for this work. The magnificent engraving of this picture by Esteve, in 1839, has greatly added to its European popularity. The first proof is in one of the rooms here. It has been lately varnished over, and with excess.

The azulejo dados outside the chapel façade represent Charity, Hope—St. George and St. James; they are after designs by Murillo. The choir is placed very high, and behind it is the Exaltation de la Cruz, by Valdés Leal, painted with boldness and effect. The Duke of Montpensier possesses the sketch of it by Leal. The lights are not happily treated, and therefore add to the confused groups of the numberless figures. See rather his excellent Triunfo del Tiempo, an allegorical picture, intended as a moral lesson on the inanity of glory, empty hopes, and the like *vanitas vanitatum* of this world. It is not a pleasing subject, nor is it at all Spanish in character, but the treatment of it has breadth, grandeur, thought. The colouring is most beautiful and rich. Opposite is A Dead Prelate, another of Valdés' which also points a moral, but could adorn nothing save a gravedigger's room. On seeing it Murillo is said to have exclaimed, 'One cannot look at your picture, Leal, without holding one's nose.' To which the irritated master is said to have replied: 'You have taken all the flesh, and left me to work but bones.' However, Murillo's 'Sta. Isabel' belongs as much as this to the naturalistic school.

To the right of the half-eaten prelate is the body of the founder, represented

after his own orders, and wearing on his velvet coat, eaten into by worms, the then *most noble* order of Calatrava. On the threshold of the sacristia is the founder's tomb, which was originally outside the chapel, so that, according to his wish, his body might be trodden upon by every one. The first words of the epitaph were dictated by him. He humbly calls his ashes, 'Cenizas del peor hombre que ha habido en el mundo.'

In the sacristy are some indifferent pictures ascribed to great masters. In the rooms above, see the full-length portrait of Mañara, by Valdés Leal, not a Don Juanesque mien or face. Observe also a 'Vision of San Cayetano' quoted by Céspedes, and two aguadas (water-colours) on some books, by Valdés Leal and Iriarte. The portraits of distinguished members, cofrades, amongst them the Duc de Montpensier, etc.—are most indifferent. Mañara left £10,000 a-year to the establishment he had reorganised, and several well-inspired statutes and rules. There were formerly eleven Murillos here, which were painted between 1660 and 1674. Marshal Soult carried away five, of which the Abraham receiving the Angels and The Prodigal Son were purchased by the Duke of Sutherland. According to Wilkie, these two are inferior to those now at La Caridad. A third one, the Pool of Bethesda, was sold to Mr. Tomline for 160,000*fr.* The fourth, The Angel and St. Peter, passed in 1852 to Russia. The finest of them all, not excepting the Thirst, is the Sta. Isabel curing the Lepers. It was returned by the French Government, and is now at the Picture Gallery of San Fernando, Madrid. For this and the San Juan de Dios, Murillo was paid 16,840*rs.* The pictures of Abraham, Pool of Bethesda, Prodigal Son, and the St. Peter and Angel, were paid 30,000*rs.* For his two best, Valdés Leal was paid 5740*rs.* (archives of the establishment); there is a small Virgin de Belem, over Roldan's Descent from the Cross, by Murillo.

*San Lorenzo.*—Five naves, formerly a mosque. Its former principal entrance is blocked up. Its miraculous Virgin de Rocamadador dates 18th century. Its retablo mayor, with its four medallions.

and a San Lorenzo, are by Montanés. The Señor de Gran Poder is also by him, and is considered very fine. *Pictures*.—A Concepcion, by Francisco Pacheco, 1624. An Annunciation, by Pedro de Villegas Marmolejo, who is buried here. His epitaph is by Arias Montaña, the Escorial librarian.

*San Miguel*.—This, one of the oldest churches here, was rebuilt by King Don Pedro. In the high chapel is buried Don Pedro's 'valido' or favourite Martin Yañez de Aponte. In 1647, the archæologist and poet, Rodrigo Caro, was buried here. The style is ogival, of 14th century. The portal, arches, etc., are ornamented with nails. The capitals of the pillars are full of flowers and the leaf ornament. The Christ bearing His Cross is a masterpiece of Montanés. The pictures are indifferent and copies.

*San Clemente*.—Built on the site of a Moorish palace, belonged to the Cistercian nuns. It is a real monastery, from being the burial-house of several crowned heads. Here are buried Pedro el Cruel's mother, Maria of Portugal, wife of Alfonso XI., and the latter king's two brothers, and in the choir several infantas. Observe the curious beam-work and roof, the hall, and dome frescoes; the azulejos, which date 1588. *Pictures*.—High Altar, plateresquestyle, by Montanés; portrait of St. Ferdinand by Valdés Leal; two pictures of him by Pacheco; St. John the Baptist, carved by Nuñez Delgado, and painted by Pacheco—a fine work.

*San Vicente*.—But little remains of the former church (300) and subsequent mosque. The brick apse with agimeces, the three claraboyas or circular loopholes which light the three naves, and probably the Saracenic-looking wooden roof, are the only vestiges. The pictures forming the principal retablo are by Varela (16th century), a pupil of

Roelas; have been scattered about in the Church. They represent scenes from the life of San Vicente. *Picture*.—Christ, by Morales. A basso-relievo medallion, 'The Descent,' by Pedro Delgado, a pupil of Micer Florentine, and who, with Morel, worked at the Cathedral Tenebrario.

*San Julian*.—Gothic portal with statues of saints, three naves, of which two are blocked up. On one of its walls, Sanchez Castro painted a colossal St. Cristobal in 1488. It was repainted and spoilt in 1775. The head was not as much daubed over, and is fine. To the left is a better preserved Holy Family by same, both of which are interesting data for the history of the Sevillian school. The Concepcion at the altar is ascribed to A. Cano.

*Sta. Lucia*.—Picture, a Concepcion by Cano, and Martyrdom of the Saint by Roelas.

*San Juan de la Palma*.—Formerly a mosque; repaired in 13th century. Observe the ornamentation of heads of nails, lions' and dogs' heads; the resting-place of the Mexias. That of Pedro Mexia, chronicler of Charles V., has a fine epitaph by A. Montaña. *Pictures*.—A Crucifixion by Campaña, hard; but the Virgin and Magdalen finely painted, and the expression good. 'San Juan' carved in wood by Castillo.

*San Esteban*.—A former mosque, the Moorish style of which was repaired by Pedro el Cruel; too rare an instance in Spain of Spanish kings keeping up that art of the infidel. *Pictures*, etc.—A Crucifixion by Campaña; an Infant Christ by Montanés.

*San Isidoro*.—The church itself indifferent. *Pictures*.—El Transito, or death of the tutelar, by Roelas. This is considered his best work. 'The face of the dying saint upheld by his sorrowing clergy is very fine, and the subject

suggests a comparison which would be fatal to most pictures ; it reminds us of the Communion of St. Jerome, by Domenichino ; nor do I believe that, as a whole, the work of Roelas would lose by juxtaposition with that masterpiece.' (Sir Ed. Head, 'Hand of Painting,' p. 108.) St. Anthony and St. Paul, by Campaña, repainted. Pictures by Valdés ; El Cirencio, carved by Gijón.

*Colegio de Maese Rodrigo.*—It was the first university of Seville, founded, and the edifice built, by Canon Don Rodrigo de Santaella, 1472. See his epitaph, 'Discite mortales celestia querere, nostra in cineres laudem gloria prima redit.' The Estudios Generales were removed in 1769 by Charles III. to the Jesuits' House, who had been just expelled. Portrait of founder, by Zurbaran ; has been sadly repainted by Vejarano.

*Colegiata de San Salvador.*—An ancient mosque rebuilt middle of 17th century ; the style churrigueresque. Image of San Cristobal, by Montanés ; Stas. Justa and Rufina, by Cornejo. Observe the Moorish patio, and the miraculous Cristo de los Desamparados.

*San Andrés.*—Pictures by Villegas Marmolejo, and a fine Concepcion by Montanés.

*San Alberto.*—Pictures by Pacheco.

*Omnium Sanctorum.*—A very Moorish looking church, one of the finest which D. Pedro rebuilt.

*San Pedro.*—A former mosque. A fine retablo picture by Campaña, injured. The Delivery of St. Peter, by Roelas.

*Sta. Maria la Blanca.*—A Lord's Supper, by Murillo, in his earliest style ; a Dead Christ, by L. de Vargas, injured, but magnificently painted.

The church of the present university was erected for the Jesuits after designs by Herrera, and belongs, as all his did, to the classic style. Observe in the

retablo three pictures by Roelas—a Holy Family with a fine figure of a Jesuit in the foreground ; the Virgin and St. Joseph, fine, and the colouring excellent. Observe, also, the Nativity and Adoration. These three pictures are considered by some as Roelas' finest examples in Seville. The Holy Family above is by Francisco Pacheco. An Infant also by him is not as good. The Crucifixion was carved by Montanés, and the colossal statues of SS. Peter and Paul are also ascribed to him. The Medina-Celi family have their tombs here ; they are very fine, and deserve close examination.

In the chapel of the Church of *San Martin* are some early pictures by Herrera el Viejo, mostly indifferent. A fine Saviour bearing his Cross, by Valdés. The azulejos of Chapel de Gallejo, built 1500, repaired 1614, are very beautiful.

In chapel of *San Bernardo.*—A Last Judgment by Herrera el Viejo ; the colouring is good ; a San Bernardo, sculptured by Montanés, well executed ; and a somewhat indifferent picture of the Last Supper, by Varela, wanting especially in vigour of expression and life. There were upwards of 140 churches formerly in Seville, each a rich museum of works of art. The French invasion, neglect, and the suppression of convents, were the causes of their present decayed state. Most are interesting still, and having been mosques, and subsequently modified by the conquerors, present a medley, not always ineffective, of the Saracenic, ogival, and even Romanesque styles.

The Picture-Gallery of Seville was the former Church and Convent de la Merced, founded in 1249 by St. Ferdinand, and rebuilt. It was formed in 1838 by the care of Sr. Bejarano, a dis-

tinguished painter of Seville, who was aided by voluntary subscriptions. The pictures it contains were saved from destruction, neglect, and bargains by Dean Cepero, two years before the suppression of convents, and after their return from Gibraltar, whither, during the French invasion, D. Luis Ordoñez, a patriotic amateur, had sent them. The church itself is indifferent. The two patios are fine, and the chapel, of one nave, with fine frescoes, contains the pictures, a well arranged catalogue of which is sold at the door, price 4r.

Admittance daily from 10 to 3; it is customary to give 4 reals to the attendants. José Contreras is recommended as a copyist of Murillo—Laurent's photos. of the pictures are the best.

This picture-gallery, the finest in Spain after that of Madrid, is especially rich in Murillos, of great value and good preservation. There are besides several very precious Zurbarans, Roelas, Valdés, etc., whose authenticity is unquestionable. Murillo has, of course, the chief post of honour, and here that great master may be studied to advantage. Most of the works here he painted for the Capuchin Convent, which was built in 1627, close to Puerta de Cordoba, and finally destroyed in 1835. The retablo of the high altar was full of pictures by him, and each formed a sublime page of one of those poems called retablos, that were inspired in the noiseless cloisters of a convent, or the sombre naves of a cathedral. The larger painting in the centre represented a mystic episode of the life of San Francisco, and is generally known as 'The Jubilee of the Porciuncula.' On the sides, and as pendants, were hung, to the right, Stas. Justa y Rufina, now here; on the left, San Leandro and St. Buenaventura, both of whose grave masculine character contrasted with the soft expres-

sion of the two Virgins. Above were placed St. John in the Desert, and Joseph and the Child (both here), and over them the half-sized St. Anthony and St. Felix of Cantalicio crowning the composition and each as the title of the two open pages. Under the central painting hung the charming Virgin and Child of which there are so many engravings now about the world. In the apse of that church, Murillo painted the first and last page of the Gospel—viz. The Annunciation—all brightness, youth, hope, and heavenly bliss at the forthcoming birth of Christ, and a Mater Dolorosa, full of the deepest feeling of woe and bereavement, sombre melancholy, a painted 'Stabat Mater' of Rossini's. The rest of the paintings were distributed in different chapels, and most of them are to be seen here.

The numbers and positions of the pictures are continually undergoing change. Look for the following Murillos, all the important ones of which are on the N. wall, facing the entrance:—

San Agustin, early, face not very expressive.

Adoration of Shepherds.

San Pedro Nolasco, of inferior degree.

A Concepcion, small size, a charming picture, worthy of Murillo's appellation, 'El pintor de las Concepciones.'

Virgen de Belem (Bethlehem). The Virgin's mouth pinched up, and the Child too statuesque. The draperies hang gracefully about, and the white linen is exquisitely folded, but the colour turning to blue. Compare this with La Vierge au Chapelet, at the Louvre, No 547.

Annunciation. The colouring very fine; here he truly paints, as was said of him, 'con leche y sangre.'



The tutelars of Seville, Saints Justa and Rufina, holding the Giralda in their hands. Two perfect types of the lower orders, selected at Triana. Of the Calido or 2d style. According to a tradition, they supported the Moorish tower when a tempest was blowing which threatened to pull it down. It is painted with care, and beautifully coloured. The crockery, jugs, etc., on the foreground, are still those seen in every market.

No. 68. His large Concepcion. One of his finest.

No. 155. Santo Tomas de Villanueva giving alms. From the Capuchin Convent. This was the painter's favourite picture, which he called 'mi cuadro.' 'It was very much admired by Wilkie, who calls it one of the finest by this master.' ('Life of Wilkie,' ii. p. 514.) 'In the saint's face and figure there is a wonderful union of dignity and humility, whilst the beggars in the front are admirable for truth and expression; as, for instance, the boy on the left showing to his mother the money which he received' (Sir Ed. Head); 'and she looks at the child as lovingly and as cheerful as if she were not a poor beggar woman' (Mdme. Hahn-Hahn's 'Reisebriefe,' ii. s. 132). The kneeling beggar is unrivalled. It is 'la nature prise sur le fait.' The colouring is warm and rich, and the composition wonderful. It has, we think, only another pendant to compare to it among all the works of Murillo, and that is the St. Elizabeth at the picture-gallery of San Fernando, Madrid.

Virgen de la Servilleta (or Virgin of the Napkin), so called because said to have been painted on a dinner napkin, and was a gift to the cook at the convent when Murillo worked at the Capuchinos at Cadiz. The drapery is very fine, and the babe belongs to that

happy race of tiny mortals described by ladies as 'perfect darlings.' The Virgin's face is rather sensual than expressive of ideality.

A Concepcion. The cherubs are represented in every possible attitude. The colours, especially the blues, seem to be undergoing a slow but certain decomposition.

St. Francis embracing the Crucified Saviour; belongs to the 3d style (vaporoso); a magnificent composition; deeply meditated; carefully executed; full of grandeur, piety, and genius. The saint's countenance, expressive of ecstatic fervour and reverential awe, is admirably painted.

San Felix de Cantalicio, with the Infant Jesus in his arms. The Virgin is leaning forward to receive him; 'one of the best examples of Murillo's colouring, and vaporoso style; the child is, perhaps, Murillo's best *niño*.' The delicate execution and colour of this great work, and the beauty of the Virgin's figure, make it, perhaps, superior to any other of the series; certainly, in my opinion, superior to the St. Anthony in the cathedral.' (Sir Ed. Head. 'Hand. Paint.')

SS. Leandro and Buenaventura; classed among the finest of the masters by Wilkie; an exaggerated praise perhaps, for, laying aside the admirable treatment of the drapery, and the expression, attitude, and drawing of the saint on right of spectator, the general effect is not powerful: 3d manner.

St. Joseph and the Child. A novel treatment of the Saint, who is invariably represented as a thin, haggard old man. The rich browns of the *capa parda* contrast admirably with the soft, milky, fair hands and face of the child. St. Joseph's right hand is beautiful.

St. John the Baptist; a pendant to

former, and bearing also the painter's effort to deviate from the common type of this saint. The expression of fervour is admirably rendered. The lamb is finely painted, especially for a Spanish painter, no great observer of animal life.

*St. Agustin.*

*La Piedad*, or Virgin and Angels, and a Dead Christ. Great feeling in the expression; the Angels pleasing.

*St. Anthony of Padua.* Considered by many as finer than the *St. Anthony* at the cathedral. The saint's head is magnificent, and the Child indeed Godlike. Go as close to it as possible, and study every detail of the saint's head, for it is a wonder of painting—a *tour de force*.

*Valdés Leal.*—The Temptations of *St. Anthony*; the Assumption, and a Conception. Three very fine examples of this not sufficiently known master, though hardly equal to the Triumph of Death and the Dead Prelate in *La Caridad*.

*Zurbaran.*—Apotheosis of *St. Thomas Aquinas*. Carried away by Soul, and recovered by the Duke of Wellington at Waterloo. It is considered by all as that painter's masterpiece, who was called the Spanish Caravaggio; 'but,' says Sir E. Head, 'the Pieta of the Italian master in the Vatican, though fine, does not in my opinion come near it. Indeed, there are few pictures in the world which are superior to it.' The composition is simple but appropriate. Above in glory are represented the Christ and Virgin, with *St. Paul* and *St. Dominic*; and below is *St. Thomas Aquinas* with the four Doctors of the Latin Church—*Ambrose*, *Augustin*, *Jerome*, and *Gregory* (*St. Thomas* was treated as the fifth Doctor by *Pius V.* in 1568). Nearest of all kneel *Charles V.* and *Arch. Deza*, the founder of the college of *Sto. Tomas*, for which

it was painted in 1625. The *St. Thomas's* head is a portrait of *D. Agustin de Escobar*. 'A superb picture which places that master (*Zurbaran*) next to *Murillo*, and in a style that we could wish the great painter of Seville had in some degree followed.' ('*Life of Wilkie*,' ii. p. 529.) 'It exhibits the powerful drawing of *Caravaggio*, and the rich colouring of *Titian*, and is certainly a wonderful work of art.' (*Heskins' Spain as it is*, vol. ii. p. 329.)

*San Enrique de Sufon*, the *Padre Eterno*, *San Bruno* before *Urban II.*, *San Luis Bertram*, a Saviour, the Virgin protecting the Monks, and *San Hugo* in the Refectory. They are somewhat injured, but still very fine.

*Pacheco.*—*San Pedro Nolasco*.

*Juan del Castillo.*—The master of *Murillo* and *Cano*. Four subjects from *Life of the Virgin*, formerly at 'Monte Sion.' The Coronation is the best.

*Herrera el Viejo.*—*San Hermenegildo*; very Italian-like. The merit of this picture procured *Philip IV.*'s pardon for a forgery he had been guilty of. It has been retouched. His *San Basilio* 'is bold and *Ribera*-like; observe the kneeling bishop and the handling of the drapery, for in it is the germ of *Velazquez*.' (*Ford*.) 'A wild, grand composition, and the angel in the foreground very fine; but the colouring of this picture is not good.' (*Hoskins*, ii. p. 330.)

*Roelas.*—*San Andres*; very powerful and Italian-like.

*Céspedes.*—A Last Supper; a Christ, both very fine.

*Valdés Leal.*—Several subjects from *Life of St. Jerome*, formerly at the *Geronimo* Convent.

*Frutet.*—*Calvario*, Descent, Virgin. Crucifixion, formerly at *Las Bupas*. They are his best.

*Juan de Varela.*—Battle of *Clavijo*, considered very fine.

*Martin de Vos.*—Last Judgment; fine, and very celebrated; formerly at the Augustine Convent, and executed in 1570. Pacheco, page 201, tells us that the female nudities of this picture troubled so the mind of the priests during mass that it prevented their saying it quietly before it; and a bishop who had been in the Indies declared he would rather stand a hurricane in the Gulf of Bermuda than perform mass again opposite to it.

*Goya.*—Portrait of Ferdinand VII.

There are no Velazquez', though Seville was his native place (the one representing a Friar Begging is ascribed to him, and is very much injured); no Canos either, strange to say, nor Luis de Vargas. The minor painters of the Sevillian school have some examples here. The best are by Tobar, Seb. Gomez (Mulato) Francisco Meneses, Andres Perez, J. Sim, Gutierrez, etc.

*Sculpture.*—In the patios are several fragments of statues, columns, etc., found in the ruins of Italica. They are of no great merit, and mostly belong to the period of decline in Roman art. Nevertheless, a fine head of a Minerva, a small Venus, some busts of Roman Emperors, and two very fine torsos, belong, according to some, to a more flourishing state of art. The inscriptions are unimportant. One in the larger patio is allusive to Val. Maximianus' pacification of Bætica and another to Bacchus. 'Libero Patri Sacr.,' etc. At the entrance is a fine iron cross, by Sebastian Condé, 1692. The magnificent Silleria, by Cornejo, once at the Cartuga, has been finally removed to the cathedral of Cadiz.

By *Montañés.*—A fine Sto. Domingo, and a crucifix.

*San Bruno.*—Very beautiful; placed recently in the larger room, formerly the church itself.

The Four Cardinal Virtues.

St. John. A good Virgin and Child.

*Torrignano.*—A terra cotta St. Jerome from the convent of Buena-Vista. He was the author of the screens and sepulchre of Henry VII. at Westminster Abbey, and the rival of M. Angelo. The saint is represented gazing on a cross, whilst he is holding a stone with which he is striking his breast to do penance. The anatomy is very fine; the expression of the face of this great and holy man is excellent.

Observe in the Sala de Sesiones, on the left before entering the Salon Principal, some portraits of contemporaries of Murillo, painted by the professors upon election.

**LIBRARIES.**—Columbine, Archives of the Indies, De la Universidad.

## BIBLIOTECA COLOMBINA.

Admittance free.

Open daily, except on holidays, from 10 A.M. to 3 P.M. In the months of June, July, August, September, the hours are from 7 to 10, morning only. The director is styled 'Ilustrísimo Sr. Bibliotecario Capítular de la Biblioteca Colombina.' The employés are obliging, but not well informed, and the catalogue is very second rate.

This library was chiefly formed by the legacy of Fernando Colon, son of the great Christopher Columbus. He was a learned scholar, as well as a brave and skilful soldier, accompanied his father and uncle Don Diégo several times to America, and was in all the wars of Italy, Flanders, and Germany. His projects of founding academies, schools, libraries, were most excellent, but he died without realising them, and bequeathed to the Chapter his private library amounting to some 20,000 volumes, which were slowly increased afterwards to their present number, 30,000, but through neglect, worms, and insects of all sorts, Columbus' own set of books are now reduced to 10,000. Among other curious books, collected

by him in all parts of the world are : a 'Divina Commedia,' contemporary of Dante; the 'Tesoro,' a translation of that written by Dante's master, Brunetto Latini; the 'Misal del Cardinal Mendoza,' of 15th century, full of curious and beautiful illuminations. See especially the Death of Christ. The Pontifical, in folio (in stand or table No. 149), of 1890, ought to be carefully studied by those who wish to become acquainted with the dresses, furniture, buildings, arms, and ships, etc., of that period, which are referred to in its numerous cuts. The illuminations of the 'Misal Hispalense' (No. 12), folio of 14th to 15th century, especially the capital letters, are glorious. See also miniature illustration by Guillen de Urrea in the Evangelistario, folio (table 146, No. 6).

The MSS. relating to the history of Spain and of the locality are not very important. For those on this city, see end of Seville. There is interesting MS. poetry of Dante, Petrarco, Cecco d'Ascoli, etc. Of Columbus himself there is but little here, and what there is has already been published by Navarrete and Irving, etc. Amongst others is the 'Tractatus de Imagine Mundi' of Cardinal Pierre d'Ailly, published in 1480, at Louvain. It contains all the information of Ptolemy, Aristotle, Pliny, etc., on the form of the world. Columbus copied it with his own hand and added notes, which are not important. There is also a tract written by him to satisfy the Inquisition, and declaring that his discovery was predicted in the Scriptures. Documents relative to him and his journeys may be looked for at the Archivo de Indias here, at Madrid, at Duke d'Osuna's and Duke de Veragua's libraries, at Biblioteca de la Historia, Madrid, etc., but the most valuable are no doubt locked up at the Vatican. His letters have been

admirably translated by Mr. Major. 'Select Letters of Christopher Columbus,' etc. London, 1857. Hackluyt Society, vol. i. 8. The portraits above the book-shelves are all of archbishops of Seville. Notice, besides, a physician (Francisco Bonifaz), by A. Cano, and an inferior Murillo, San Fernando. On the staircase is the tomb of Inigo Mendoza (1497). In Cuarto de los Subsidios is a Piedad by Juan Nuñez. In the Sala de la Hermandad del Santísimo is a Dispute of the Sacrament, by Herrera the younger, and others by Arteaga; the Infant Saviour is by Montañés.

See, in the second salon of the library, the sword of Fernan Gonzalez, used after his death by Perez de Vargas, formerly in the San Telmo palace, and described upon p. 403.

Señor D. Aurel Fernaz. Guerra found out quite recently, in the Columbine, a very valuable MS. It is registered A, 141-4, and with the title, No. 4, Poesias, Palacio, Varia; MSS. T. 4. The contents have been published in an appendix to the interesting and important bibliographical work, 'Ensayo de una biblioteca Española de Libros raros y curiosos,' by Mesra. Zarco del Valle and Rayon from notes by Gallardo, a judicious book-worm. They consist of a long, admirable letter of Cervantes to a friend, on the Fiesta of San Juan de Alfarache. Two charming entremeses by Cervantes; one entitled 'La Carcel de Sevilla,' the other 'El Hospital de los Podridos,' and a 'Relacion de la Carcel de Sevilla,' by the same, abounding in most valuable information, as illustrating his and Quevedo's works, besides seven 'romances,' etc., and an Opusculo by Gutierre de Cetina.

**University Library.**—Open daily, except on holidays (admittance free), same hours, etc., as for Columbine. This library, now amounting to some

60,000 volumes, was formed by Señores Villa and Cepero with books proceeding from the Jesuits and suppressed convents. In 1846, the important one of the Colego Mayor de Maese Rodrigo was added to the fund, and a year after that of San Acasia. It is situated in the lower floor of the University Building, and the Reading-Room is about 150 ft. long. The Catalogue, *rara avis* in this land, is very well got up and classified. There are several very important MSS. relative to ecclesiastical history, fueros, charts, chronicles, classic authors, theology, numismatics, etc.

*Archivo de Indias* is one of the most important collections of documents on the West Indies. It was formed in the reign of Charles III., who ordered, in 1781, that all the papers extant at Simancas, relative to America, that had already been collected in 1778, should be sent to Seville, where they were placed in the Consulado or Lonja. The fine Doric mahogany book-cases were begun by his orders; the Seville Inquisitor Lara classified the papers, and Cean Bermudez put them in order. There are some 30,000 legajos, or docketed bundles, arranged into the eleven audiencias into which Spain and America were divided, including Filipinas. Each audiencia is divided into the secular and ecclesiastical branches; and those under the name of the authorities, corporation, and individuals who are the object of them, arranged chronologically; several other bundles, unclassifiable, are collected under the name of Indiferentes. The indices, alphabetically drawn up, etc., are in great order. The archivero and oficiales most civil, and all facilities to copy, investigate, etc., readily granted. The contents are very important for the History of Spain, that of the Colonies, that of South America, the Slave-Trade, etc. The author of the last valuable work

on the Slave-Trade has derived much useful information from these archives. 'The Spanish Conquest of America and its relation to the History of Slavery and the Government of Colonies,' by A. Helps, 3 vols. 8vo. London, 1855-57. They are nevertheless still very little known, and deserve investigation. Among the curiosities are: The original treaty between the Cathedral singers and Columbus, dated at Santa Fé, close to Granada. A letter, written by Pizarro's secretary, in his name, as the discoverer of Peru knew better how to wield a sword than handle a pen. His conventions with Almagro, who was as ignorant, are drawn up by Juan de Panes and Alvaro del Quico. The papers signed Bart. de los Casas, the slaves' advocate, as he styles himself, 'El Procurador de los Indios,' will be found interesting. There is a curious petition of Cervantes in which he asks for a reward or compensation for the hand he had lost at Lepanto. Philip II. writes on the margin, disdainfully referring the matter to the Consejo de Indias. The few pictures here are indifferent.

*Palace of San Telmo.*—This most charming and semi-oriental residence of the Duke and Duchess de Montpensier is situated on the fashionable promenade, with views on the Guadalquivir, Torre del Oro, etc., and surrounded by spacious gardens full of orange-trees, citrons, and rare American plants. The building was erected about 1681 for Charles II., who destined it for a school for the navy, which it continued to be till 1849, when the Queen caused it to be given to her sister, the Duchesse de Montpensier. It has been considerably altered and improved, and the long façade to the gardens is of great taste and elegance. The principal façade is, like the rest, churrigueresque, and decorated with

marbles, etc.; it cost £10,000. The rooms are handsomely fitted up, and most have fountains in the summer. There are some curiosities to be seen, a sword of Pedro el Cruel, etc.; but many of them—such as the guitar of Queen Isabel *Farnesio*—have been taken to San Lucar. The famous sword which belonged first to the Conde Fernan Gonzalez, and then to Garcia Perez de Vargas, who contributed to the capture of Seville, under St. Ferdinand, now stands in the Colomb. Library. The old inscription at its foot is by way of a monologue pronounced by the sword itself, and ends:—

Soy la octava maravilla.  
En cortar moras gargantas  
Non sabré decir cuantas.—  
Mas sé que gané á Sevilla.

There is a fine clock and candelabra by Benvenuto Cellini. There are some good pictures, besides the series of family portraits, mostly daubs, but good likenesses.

Notice especially a fine *Piedad* by Morales; pictures of saints by Herrera el Viejo; four subjects of Life of Christ—Nativity, Circumcision, Annunciation, and Adoration—by Zurbaran, fine, especially the last, which is admirably composed; a Sketch by Valdés Leal; a Martyrdom by Ribera; repulsive, but full of vigour and good colouring. By Murillo, a beautiful *Virgen de la Faja*; the Virgin's face is all love and tenderness; it was sold to Louis Philippe by a Seville nobleman, the Conde del Aguila, for £3000. By Orrente, several Landscapes with animals, fine specimens of his style. A Hare, by Meneses; and a charming picture, Ladies looking out of a Balcony, by Goya. By foreign painters we have seen a 'Holy Family,' by Seb. del Piombo, powerfully drawn; a portrait by Grecco; a Rubens; SS. Peter and Paul, by Frutet, highly

finished, good attitudes, colouring fine; a Van Ostade, full of life; a Jewess, by Lehman; a prettily-finished *Posada Aragonesa*, by the French living painter, A. Leleux, etc. etc. The gardens are very lovely and full of rare plants. Visit also the chapel, with its tombs of the Duke's five children. Admittance by card to the Intendente.

**Town Hall (*Casas Consistoriales and Capitulares*).**—A very fine example of the plateresque. The building was commenced about the beginning of 16th century, and finished 1566. The upper and lower galleries, with arches and columns, and the three different fronts or façades at right angles, date, the former from Philip II., and the latter, which has still a purer plateresque style about it, from Charles V. The central façade is the principal. Over the balcony are the statues of San Fernando and Saints. The façade to the left is unfinished. That to the right, towards Plaza de San Francisco, is the best, though not finished also. The great characteristic about this most elegant Renaissance palace lies in the rich ornamentation of medallions, pilasters, archivaults, friezes, so detailed and so delicately chiselled as it were. They are ascribed to Berruguete the elder. In the interior the Sala Capitular, baja and alta, the staircase and hall, are all in good style. Observe their artesonado ceilings, the genii, griffins, serpents, etc., sculptured in the staircase, and its elegant plateresque boveda. The archives contain some documents relative to public festivities, historical ceremonies, local events, etc.

**The Exchange (*Lonja*).**—Merchants originally had a portion of the Alcazar expressly allotted to them, called still 'La Contratacion;' but the semi-Moro Spaniard man of business always endeavours to live in the streets,

and for a long time they repaired, instead, to the cool patio of the Oranges (cathedral).

In 1572 the Archbishop of Seville, Rojas, asked Philip II. to do away with the abuse, and to build a special edifice like the Royal Exchange at London, which had been recently erected by Gresham. Herrera made the designs; and the Lonja, begun in 1585, was finished 1598, under the immediate orders of Juan de Minjares, after the classic style then very prevalent, with which Minjares, who had worked at the Escorial, was well acquainted. The building forms a perfect square, the façades are high, denuded, symmetrical, with Tuscan pillars, a heavy cornice, ornamented with the usual stone balls, and square windows all alike. It is a monotonous mass of brick and stone—very much admired by the Sevillanos, with their usual *ponderacion*; but cold, heavy, and of the barrack-manufactory appearance. The interior contains a noble patio with two galleries. The Tribunal of Commerce and Archives of West Indies are also here. From the Terrado, or terraced roof of the Lonja, the view of Seville is fine and extensive.

*Archbishop's Palace.*—Situated E. of Cathedral; close to the Giralda. The former palace was behind the Chapel de la Antigua (cathedral), and close to the Lonja. The present one, built in 17th century, is very spacious, with large patios and rooms hung with brocade, tapestry, etc.; but the style, a bastard plateresque, bordering on the *barroco*, is very inferior, and the ornamentation heavy and in bad taste.

*The Tobacco Manufactory.*—Fabrica de Tabacos is a little out of the way, and deserves a visit. The building itself is very extensive, with twenty-eight patios and numberless oficinas,

galleries, etc. It was designed by Vandembeer, finished in 1757, and cost about £370,000. The style is not wanting in grandeur, and the effect is very imposing. Its area measures 662 ft. long by 524 ft. wide, and 60 ft. high. The cigar and snuff manufacturing is carried on on a very large scale; 5000 persons and above are usually employed—mostly women; and 3,000,000 lbs. are produced in the year. The cigareras of Seville form a special class, like the grisettes of Bordeaux and Bayonne; they are generally pretty—dress for the bullfight, and undress for the workshop—are very *descaradas*, puff a *puro*, etc. The *polvo de Sevilla* and *tabaco de fraile* is a particular rappee snuff, not so good as that of La Civette at Paris; but ground to imperceptible dust and slightly coloured red or yellow with the Almagro earth, and others. Cigars here are, nevertheless, very inferior to those directly imported from Havannah.

*The Casa de Moneda* (Mint).—It was founded in 1310. The building was entirely renewed in 1704; it is classic, heavy, and indifferent. The Custom House, Audiencia, and other public government establishments, are modern and indifferent. Seville is thriving, and several manufactories are being set up; amongst them is La Cartuja (potteries: see *Environs*), a fabrica de refrescoes, a cannon foundry, etc.

*Hospital de la Sangre* (or *de las cinco llagas*, of the five bleeding wounds of our Saviour).—It was erected in 1546 by Gainza and Hernan Ruiz, and its architectural merit is great. It belongs to the classical style, and the south façade (the principal one) is some 600 ft. long. The portal is very fine and the patio excellent. The chapel in the centre has the shape of a Latin cross, and is decorated with good allegorical

medallions by Pedro Machuca. There are some notable Zurbarans here—eight full-length figures of female saints—and three splendid paintings by Roelas, the Coming of the Holy Ghost, a Deposition, and Apotheosis of San Hermengildo. Note the fine monument of the Ybarras.

The Alcazar, often enlarged and added to, is a portion of the former Moorish palace erected when Seville became an independent kingdom, and of which the Salon de Embajadores, although subsequently modified, is an example. The style adopted was the purely Moorish, which, under the Almohades, was preserved in this hall; the present beautiful horseshoe arch at its entrance by the principal patio was added by them. These works were commenced in 1181, by the Toledan architect Jalubi. Of the primitive Moorish period is also the ultra semi-circular arched hall of Embajadores and its doors, portion of the narrow staircase leading from the patio to the upper gallery and issuing close to the choir of the chapel, and the three arches supported by capitals in a room close to that of El Príncipe. The extent of this group of palaces ('Alcazares' on the Moorish inscriptions of the façade) was formerly greater than now. It then formed a regular triangle. The present Puerta de Jerez was the principal entrance; it was surrounded by thick walls with towers, of which portions only remain, and of which the Torre del Oro formed one of the defences by the river-side (the wall joining the Alcazar to the latter tower was demolished in 1821). St. Ferdinand lodged in it when he captured Seville, and the Infantes Don Alfonso and de Molina lived in the Torre de Oro and Torre de Plata. Don Pedro el Cruel embellished it and rebuilt whole portions of it; Juan II. repaired the Hall of Ambassadors; the Catholic kings

built a chapel; and Charles V. added several rooms, galleries, and the present gardens; Philip III. made the apeadero; Philip V. the armeria, etc. Pedro el Cruel began the rebuilding of it in 1353, and it was finished in 1364 by architects brought from Granada, and the Mudejar style was then adopted. There were several entrances, but the two principal ones are those to the N. that lead to the Patios de las Banderas, and de la Monteria. *Patio de las Banderas*.—Over the entrance door on the left is a small retablo, with a Conception and Saints. This open court, which derives its name because the colours are hoisted here when the king resides, is very large, and is formed by several indifferent private houses, the last to the left being that inhabited by the sub-governor of the Alcazar, El Teniente de Alcaide, to whom apply for permission to visit the palace and gardens. A gallery or portico, supported by columns, and built by Philip III., called El Apeadero (the landing-place), is now traversed, and the Patio de la Monteria—so called because round it were lodged the king's body-guard, the Monteros de Espinosa—is reached, and then we enter into the larger one where the principal façade of the palace is placed. At one extremity is the Puerta del Leon, erected 1540, so called from the lion painted over it, with a lance and a cross, and the motto, 'Ad Utrumque.' In a corner of the Patio de las Banderas, the king Don Pedro el Cruel, who sought to be styled el Justiciero, held his tribunal, seated on a stone-wrought throne. This custom, adopted by that ardent admirer of the Moors, whose sovereigns always followed it, was continued by his successors Juan I. and Henrique III. As to the equity shown in these public audiences towards the subjects who came to complain of grievances, the 'Rimado de Palacio,' ascribed to Lopez



de Ayala (MS. at Library of El Escorial; see Madrazo's 'Seville,' in the 'Coll. de Recuerdos y Bellezas,' etc.) leaves no doubt. The vassal complains of not having received his military pay, of having had to sell his horses and pawn his arms; on which the king turns his back and orders his supper, and the end of it is 'Levantome muy triste con boca muy amarga.' In the Sala de Justicia, which is one of the rooms of the original palace, the Alcaldes held their tribunal. The grand *façade* glitters with gold and vivid colours, the pillarets are all of precious marbles. Observe the lions and castles on the interlaced archwork over the door. The square cupola of the Sala del Principe overhangs the *façade*, decorated with diminutive archlets and azulejo work, finishing in a point and crowned with a spear, with globes all gilt. The style of this *façade* is Alhambraic and a magnificent example of the purest Almohade period. It was cruelly whitewashed in 1813, with the rest of the buildings, but the whitewash was taken off, and all the Alcazar repaired recently by Mr. Becquer and Colonel Rotalde, at the expense of the Duc de Montpensier, and at the cost of nearly £10,000. The repairs have been done with little taste, in a paltry manner, and very awkwardly executed. The gilding and painting are disgraceful, and many of the azulejos are merely painted walls imitating them, and this in a city where manufactories of them abound. The Duke of Montpensier lived here some time after his marriage, and the ex-Queen Isabella has made the place more or less her residence, to the delight of Sevillian beggars and tradesfolk. (N.B.—During any royal sojourn it is difficult to see any but the lower portions of the Alcazar.) On the *façade* is an inscription in Gothic characters bearing the date (1364) of the rebuilding of the

Alcazar under Don Pedro. The entrance through paltry corridors, is a modern idea, and a very poor one, blocking up, by means of a wall, the view of the *Patio de las Doncellas*. This magnificent court is surrounded by fifty-two marble columns, of which forty are in pairs, an exceptional feature in Moorish architecture, of which the Court of Lions in the Alhambra is another example. Why it is called 'de las Doncellas' is not known; some have said, erroneously, that it was derived from the tribute of the hundred maidens, imposed by Mauregato, and paid to the khalif of Cordova. The very fact destroys the assertion, for the capital of the Andalusian khalifate was Cordova, and Seville had no palace till the 11th century; the one in which Abdul-Azis lived being supposed to have been situated on the Prad de Sta. Justa, on the site of the church of Stas. Justa y Rufina, at the door of which he erected a mosque, where he died (see Madrazo, *ut supra*, from translation of the Arab historian, Ben Alcuteyya, by Sr. Gayangos). This court dates of 14th century, as may be seen by the Mudejar ornamentation of its cabinets (*aloharias*). This square hall is most elegant, and a fine specimen of the Alhambraic style. The azulejos, doors, the truly-termed celosias (*celos*, jealousy), so minutely worked, are very Moorish. That this court was relatively modernised in 1569 is evidenced by the trophies and escutcheons of Don Pedro, the arms of the Catholic kings, the pillars of Hercules, and the proud motto 'plus ultra' invented by Charles V.'s doctor, Luis Marliano, and so true after Columbus going *beyond* and thus rendering vain Hercules', that is, the Phœnicians' goal of the world. All the upper portion is Ionic, and designed by Luis de Vega, in the bramantesque gusto, for the marriage of Charles V. with Isabella of Portugal.

*Salon de Embajadores.*—Though inferior to the Alhambra Hall of Ambassadors, it is a glorious salon, square in shape, with four vestibules, communicating by three most elegant arches of the purest Arab style. The W. vestibule is the largest, and its entrance door to the salon is very richly decorated with profuse ornamentations, of which some details, such as birds, etc., reveal the Mudejar inspiration. The capitals are of different styles, of the Moorish; and there is an odd mixture of the Berber, Arabic, Mudejar, Gothic, and even Revival styles, productive of doubtful effect. The media naranja, or cupola, is of admirable shape and work, and was repaired and embellished under Juan II. by Diego Ruiz in 1427. The ogival upper portion, probably done under the Catholic kings, has the trefoil ornament and the fleur de lys. The series of portraits of the kings of Spain, from Chindasvinthus to Philip III., was begun under the Catholic kings, and finished with the latter. In this room Charles V. was married to Isabella of Portugal. The four balconies, unfortunately out of keeping with the rest, were added by the Austrian sovereigns, and were formerly agimeces. In this hall it was that Don Pedro received the suppliant Rey Bermejo (the Red King, the Lagus of Spanish ballads and usurper of the throne of Ismael II. of Granada), who came with great pomp, a guard of 500 Moors, and his unparalleled collection of jewels; upon seeing which Don Pedro, who was a great amateur of gems, invited him to a banquet, and treacherously sent him two days after to Tablada, where he was made a target for the Spanish knights and their king, who, according to the ballad—

Tirole al moro una lanza,  
El propio con la su mano :  
Paróle de parte en parte,  
Lo que á rey no era dado.

D. Pedro obtained possession of the jewels, amongst which was the largest ruby in the world, now belonging to the Crown of England, and given to the Black Prince by D. Pedro after the battle of Navarrete. In the next room, *Patio de las Muñecas*, Don Pedro caused his brother Don Fadrique, who had been invited by him to come and see the tournaments, to be murdered. The ballad on this subject, found in Durán's collection, is very characteristic of that time, from which it dates (though handled and remodelled in the 16th century), and begins—

Yo me estaba alla en Coimbra.

The event took place May 19, 1358. As for the stains of blood remaining on the marble pavement, and shown to the traveller as the vestiges of that latter crime, they are nothing but ferruginous spots, like those shown all over the world; as, for instance, the blood of Rizzio at Holyrood, the blood of the Abencerrages at the Alhambra, and the like at the Hague, Rome, etc. The name of *Las Muñecas* (the puppets, dolls) is quite modern, and the origin ignored. The style of this room is most Alhambraic. The capitals of the slender, airy, marble pillars, are very pure, said by some to be in style similar to the oldest in the mosque of Cordoba, and are most delicately shaped. Its walls, double galleries, etc., are hung with the most delicate lacework in stucco. It is all elegance, ornamentation, taste. Around the two latter halls are several rooms, beginning from the principal façade to S.W., and finishing at the other extremity S.E. of the *Patio de las Doncellas*, and where the chapel is which replaced the mysterious rooms, so famed in ballads, of the Caracol, which were the private apartments of the fair and ill-fated Maria de Padilla. All this

portion was the finest, and it is thought to have constituted the separate palace called 'Del Yeso' (of the lime), or 'Del Hierro.'

*Sala del Príncipe.*—In the upper floor, of which portions were entirely destroyed by fire in 1762, N. of the palace, and looking towards the principal façade. The decoration of this beautiful room is also Granadine, and the columns are said to have been brought from the Palacio Real of Valencia, when D. Pedro of Castile defeated D. Pedro of Aragon.

*Oratorio.*—Begun by the Catholic kings in 1504. It is only 15 ft. long by 12 ft. wide. The plateresque azulejos are the finest Christian specimens of this sort of ornamentation in Andalusia. The retablo represents the 'Visitation,' and is signed by the Italian Nicoloas Francesco; the draperies and drawing good. Observe the Tato Mota of the Catholic kings, etc. The rooms were magnificently decorated by D. Pedro for Maria de Padilla, and subsequently converted into different uses, one of them being the present Oratorio. There was and is still a narrow mysterious staircase leading from those rooms to the king's bedroom (el Dormitorio), which it is interesting to visit for its many associations with the dramatic life of that semi-Moorish Spanish Louis XI. Here it was also where, mad with jealousy and spite, he stabbed and murdered Ruiz de Villegas. Observe close by, over the door, four death's-heads, and over another door a figure in stucco of a man contemplating another death's-head—all in remembrance of some judges, whose heads fell by order of Don Pedro because they had corruptly decided a suit. The suite of rooms facing the gardens are all Moorish, and most elegant. The upper storey was modernised and enlarged by

Charles V., the architects being Luis and Gasper de Vega, Hernandez, etc.

*Baños de Padilla.*—These baths, placed under that favourite's rooms (they were formerly used by the Sultanas), were not formerly enclosed by thick walls, but by oranges and citrons; the works which have disfigured them were raised, some in Charles V.'s time, and others after the earthquake in 1755. Tradition has it that when la Padilla bathed, Don Pedro and the gentlemen of his court used to be present, and that the height of gallantry was for them to drink with apparent delight of that water. As on a certain occasion, one of the courtiers present refused to drink of it, Don Pedro enquired the reason, to which he gave this answer: 'Para evitar, Señor, que si encuentro agradable la salsa, vaya á antojarse la perdiz!' Close to the Baños, now in a subterraneous, sombre gallery, are the gardens, designed in the Cinquecento taste, with ponds, box, etc. The outside of the Alcazar is in the Vignolesque gusto, forming galleries with almohadillado walls, massive and tasteless.

*Private Buildings.*—*Casa de Pilatos*, situated in the plaza of the same name, and so called because built in imitation of Pontius Pilate's house at Jerusalem. It belongs to the Duke of Medina Celi, who seldom or never comes here, and is inhabited by his *administrator*, who has very zealously improved and repaired this, one of the most handsome and artistic houses that any nobleman could desire. It was begun by the Adelantado, Pedro Enriquez and his wife, continued by their son Don Fadrique, first Marqués de Tarifa, on his return from the Holy Land (1520), finished by the Don Per Afan de Ribera, first Duke of Alcala, their descendant, and ancestor of the present

Duke de Medina Celi, [who embellished the palace with the statues and pictures he brought from Naples when he was Viceroy, and those given to him by Pope Pius V. For the third Duke, Pacheco painted the fresco representing the story of Dædalus and Icarus, now in the Contaduría. The general style of the house and its distribution is that of the semi-oriental period of the 15th century, and beginning of the 16th. The Mudejar character of its Saracenic decoration is combined here and there with the plateresque and Gothic of the third period. It became a sort of museum and studio frequented by all the literati, artists, and amateurs of that time, who assembled there to paint and discuss art questions around the third Duke of Alcalá, the Mecenas of that period, and rival of the Orsini and Colonnas of Italy. Cespedes, the Herreras, Góngora, Jauregui, Rioja, Cervantes, etc.; of these *ingenios* or *beaux esprits* (for painters then were also men of letters, and these, in turn, often cultivated art) Pacheco wrote the lives, with their portraits painted by him also. The original MSS. fell into the hands of the curate of Fuente (a hamlet close by), and disappeared. The only copy extant belongs now to Sr. D. José Maria Bueno, a gentleman of Seville, but the portraits are lost for ever. The principal patio is exquisite, and formed by two galleries resting on twenty-four marble columns. The fountain in the centre is ornamented with dolphins, and crowned with a head of Janus. The walls all round, and to 10 ft. high, are lined with azulejos, and over them may be seen stucco tracery of great variety of pattern, and only interrupted by niches with busts of Roman Emperors; that of Charles V. is over the entrance door. At the four angles of the patio are colossal statues of goddesses—Pallas, Ceres, etc.—pre-

sents from Pius V. The pavement is of marble. Around this noble patio—a magnificent example of the Mudejar Saracenic art at its decline—are several rooms, all large, and many very beautiful. To the right is the *Prætorium* of Pilate, the walls of which are covered with azulejos and arabesques. On its very ancient doors is inscribed the Credo, in Gothic Letters. To N. and facing the entrance is an exquisite *Cella* or Chapel with a vestibule, the rich ornamentation of which is a most happy combination of the ogival and Moorish styles. Inside is a column or pillar, given by Pius V., and made in imitation of that to which our Saviour was bound to be scourged. On the sides of the altar are indifferent portraits of prelates of the house of Alcalá. The vestibule is decorated with admirably-executed and coloured Triana azulejos; the *ajaracas*, *arrabás* of its *agimeces*, etc., are all very fine and delicately wrought. The ceiling is plateresque. The *Cella* is most oriental, and the roof is in the ogival and Moorish style. The garden, with box, myrtle, and oranges, once a delightful paradise, is much neglected. This oriental palace is most bewitching, and worthy of its Señora, the Duchess de Medina Celi, who is an admirable type of the beauty and grace of Andalusia, and who was dressed as Ayesha (Boabdil's mother) in the *comparsa* of young noblemen and ladies at her fancy ball at Madrid (when the queen dressed as Isabella the Catholic), who represented the principal personages present at the surrender of Granada. Their ancestors' dress appeared too large for some, but fitting others. Here and in several rooms lie, somewhat neglected, fragments of statues, many of merit; a portion of the best has been, however, removed to the Medina Celi Palace at Madrid. Over the staircase leading to

the upper gallery is a fine *media naranja*, not unlike that of Salon de Embajadores, at the Alcazar, whose general style has been closely imitated here. The staircase is admirable. The rest of the building has been either added or modernised. The outside is plain; over the portal is the inscription: 'Nisi Dominus ædificaverit domum, in vanum laboraverunt qui ædificant eam; sub umbra alarum tuarum protege nos;' and over this is another one in Spanish, giving the date of erection, name of founders, and the three crosses of Jerusalem, the arms added to the family escutcheon after one of the founders' journey to Jerusalem, and the words, 'En 4 de Agosto de 1619 entró en Hierusalem.' The jasper cross on the left of door marked the beginning of the Via Crucis or Calle de la Amargura, with its fourteen *estaciones*, which terminated at the *Crua del Campo*.

There are some other interesting private houses: *Casa de las Carazas*, and also *de los Abades*, in Calle de los Abades No. 9. This house existed in the 15th century, and in it was lodged the Infante D. Fernando, uncle of Juan II., in 1407. It had been built, and then belonged to the wealthy Genoese Pinelos; it afterwards passed to the chapter of the cathedral, and was inhabited by abbots, whence the name, *de los Abades*. It was repaired and modernised by the Pinelos about 1533. The style is the Sevillian plateresque, not quite as Italian as the Aragonese plateresque of the houses at Zaragoza; but its characteristics are a combination of the Moorish, Gothic, and modern Italian; originality, picturesqueness, movement, and effect. Its patio is, perhaps, the only original feature that has been preserved through the many repairs and ignorant handling to which it has been subjected. Observe the alto-relievo medallions, its acitaras

or richly-ornamented tabique-work, the very elegant, high, and narrow windows, partly agimez and partly Gothic, with a plateresque capital on its istriated Gothic pillar, etc. (*N.B.*—Admission to this house is now not very readily obtained.)

House of the Duke of Alba, formerly called *de los Pinedas*, and also *de las Dueñas*. It contained eleven patios with nine fountains, and 100 marble columns. It belonged to about the same period and style, but now is all decay and ruin. Lord Holland lodged here during his stay in Seville.

*Casa de Bustos Tavera* belongs now to the Marqués del Moscoso. Those who have read Lope de Vega's '*Estrella de Sevilla*' (turned into an opera by Balfe) will visit this house, however modernised now, and look for the garden door by which King Sancho el Bravo used to come in on his nightly visits to the 'Fair Star of Seville.' In the Calle Guzman el Bueno, No. 8, is the Casa O'Shea, now belonging to Señor don Juan de Puente, and richly deserving a visit. It is one of the finest specimens of Moorish houses, and retains much of the stucco-work, notwithstanding whitewash and neglect. Observe the exquisite windows with their open work, and the mudejar ornamentation.

Giralda (from *Girar* to revolve; *girouette*, the weathercock), is a vestige of the mosque formerly occupying the site of the cathedral. It was built in 1196 by Abn Jusuf Jacub to serve as the Muezzin tower for the mosque erected by his father. Similar towers may be seen at Rabat, the Tower of Hassan 180 ft. high, at Morocco; the Tower of the Kootsabea mosque at Morocco (built the same year as the Giralda); the belfries of Torcello, St. Mark's, Venice, etc.

	Height	Yr. when
	ft.	built.
Tower of Kootsabea, Morocco	—	1196
Tower of Hassan at Rabat	180	—
Tower of St. Mark, Venice	350	1148
Tower of Asinelli, Bologna	371	1109
Tower of Giralda, Seville	350	1196

According to Batissier ('Du Style Arabe en Espagne') and others, these belfries had all their standard type in Constantinople. The lower portion is of stone, the foundations deep and large. The walls of the base are 9 ft. thick. The centre is occupied by a sort of axle or inner wall, which strengthens the edifice and supports thirty-five landing-places or rampes, built on and with bricks, wide, and so made that one could ascend easily on horseback. It is lighted by agimez windows of different styles, and richly decorated with ajaraca ornamentations (sunk patterns). From the platform crowning the Giralda, which, under the Moor, had only 150 ft. height, rose a spire with four enormous gilt balls, which could be seen shining at 8 leagues distance, and were the work of a Moor native from Sicily, and called Abn-el-Layth. They were thrown down and destroyed during an earthquake in 1395. In 1563 the architect Hernan Ruiz raised it 100 ft. higher. The upper niches were painted in fresco by Luis de Vargas, 1538-58; but the sun, weather, and neglect have almost effaced the paintings. The style adopted when these repairs took place was the plateresque, and the proportions of the tower are rather spoiled by the addition. The pinnacle is crowned with a female figure in bronze, called 'la Girandilla,' representing Faith, very well executed by Bart. Moral, 1568, 14 ft. high, and though weighing 2800 lbs. it turns most easily. The present clock dates 1764, and replaced a former one, which was the first ever seen in Spain—1400. The bells (6 large and 16 smaller)

have different names. The ascent of the tower, most easy to perform, must not be omitted, as the view from the summit is most glorious, and spreads over Seville, the Guadalquivir, and environs. Around the four faces of the frieze are the words, 'Turris. Fortissima. Nomen. Domini.' This tower was used to summon from its summit the faithful to prayer. Besides, there were several minor minarets, many of which have been modernised; the principal extant, and that belonged to mosques, are Sta. Marina, San Marcos, Sta. Catilina, etc.

**Tower of Gold.**—The Torre del Oro on the Guadalquivir, was the river key of the Alcazarea. It constituted a small fortress, an outwork of the general line of fortifications, and from its terrace, to which the present cupola was added subsequently, the environs and river could be watched. Its importance in the eyes of the Moors was great, as it defended also the pass from the Tablada to the Arenal. Its name is derived from the special orange colouring and placing of its former azulejos, which gave it the appearance of a brazen or gilt tower, as that of *Plata* (near the Mint) owed its name to a similar process. Some say it was in the former that the Almohades kept their treasure—whence its name, *Bargu-d-dahab* (Tower of Gold). It was converted by Don Pedro into a prison for disgraced favourites of the two sexes. The sentry-box added recently is most *chocante*. Don Pedro also kept his treasures here, under the care of Samuel Levi, his Jewish treasurer and banker. In Columbus's time it is said to have been the depôt of the gold brought by him and the fleet from the New World, and it has been used also as a light-house. At the present time the Comandante del Puerto and the Guadalquivir Steam Company have their offices here

The gold and silver from the New World, whether private or public, went to, and were registered and kept in, the Casa de la Contratacion, in the Alcazar there. The treasure here deposited often exceeded 8,000,000 ducats, which the kings of Spain, Charles V. and Philip II., never scrupled to take to pay their expensive wars, and seldom or never reimbursed; and when the private money was prudently withdrawn, their spite knew no bounds, and the employés of that curious bank were severely chastised. For a description of the Casa de Contratacion, see 'Norte de la Contratacion de las Indias Occidentales,' etc., by D. J. Devaite Linage, 1 vol. 4to; Seville, 1772; 'Recopilacion de las Leyes de los Reynos de las Indias,' 4 vols. 4to, 1681; Madrid; and Retiro, 'Estancia y Muerte del Emperador Carlos V.,' etc., by D. Tomás Gonzales, MS., vol. i., pp. 187, 188, etc.

Squares, Gates, Streets, Public Monuments, etc. — The principal squares at Seville are *Plaza del Duque*, so called from the house of the Duke of Medina-Sidonia which is situated here. It is large and planted with trees. *Plaza San Francisco*, at the extremity of Calle de las Sierpes. It has preserved some *colour locale* of former days; the fountain in the middle is indifferent. It has been the site of *autos da fé*, tournaments, executions, religious dramas, and other public jollifications of bygone times. *Plaza del Triunfo*, with its orange-trees, and with the best buildings in the town—the cathedral, alcazar, and Lonja. The *Plaza Nueva* is a Frenchified square, out of place in this climate, and before which the wise and prudent Moor would shrug his shoulders, for it is no joke to cross it in June or July; his favourite narrow lanes and arcades were far more picturesque, cool, and appropriate than the wide, treeless space. Of the 111 plazas that Sevillanos

talk of, there are only the former that really deserve the name.

*Streets.*—The most curious, gay, and fashionable is the Calle de las Sierpes, where the best shops may be found. The Calle de Genoa and del Duque de Tetuan are lined with booksellers' shops. The Calle de Francos is a good street for silk shops, linen, lace, etc.

The *Gates* are numerous, and many date from the Moors, but, owing to several *restauraciones*, they no longer retain their former style and character. That of *San Fernando* is Græco-Roman, and built 1760. After the surrender of Seville, St. Ferdinand entered by the *Puerta Real*. The *Puerta de Carmona* was repaired and modernised in 1578. The *Puerta de la Carne* is quite modern, but was formerly the Bib-Ahoar of the Moor. The Market-place is of no interest. The Alameda de Hercules, N.W. of the city, is the oldest paseo here, and is formed by five rows of trees. It is some 1500 ft. long. The columns at the entrance are very old, and crowned by statues of Hercules (the legendary founder of Seville) and Julius Cæsar; as over the *Puerta de la Carne*, the history of Seville is thus summed up in an inscription:—

Condedit Alcides—renovavit Julius urbem—  
Restituit Christo Fernandus tertius heros.

*Prout-bits.*—Close to San Leandro, and in a house belonging still to the nuns of that convent, lived Don Juan Tenorio (the Don Juan of Byron), Tirso de Molina, Molière, Zorilla, etc. The barber-shop of Figaro, 'il Barbieri di Siviglia,' is said to be No. 15, just beyond the Plaza de Sto. Tomas. *Murillo's* house is in the old Juderia, or Jews' quarter, full still of picturesque houses. It is close to the city wall, the last to the right in a small plaza at the end of the Calle de Lope de Rueda, Plaza de Alfaro; and it recently became the pro-

perty of Dean Cepero. Murillo died here April 3, 1682. In the garden are some Italian frescoes, a fountain, etc.

The *Inquisition* was established first in the Moorish Castle, which was situated to the right on crossing to Triana, then removed to Calle San Marcos, and finally to the Alameda Viéja.

The *Quemadero*, or burning-place of this dreaded and almost universally adopted tribunal, was on the plain outside the town, called Prado de San Sebastian. Near the Puerta del Sol, and on the site now occupied by the Trinitarios Descalzos, stood the palace of *Diogenianas*, where the martyrs Stas. Justa and Rufina were put to death.

*Triana*.—This quarter, inhabited by the lower classes, was the Moorish Tarayanah (from Trajana, on account of the Emperor Trajan, who was born not far from this at Italica). Here may be seen still all the picturesqueness of Andalusian types, the gipsies, bull-fighters, etc. The fine Gothic *Parroquia* of Santa Ana has some paintings by Campaña, etc., and an interesting tomb with tile decoration, dated 1503.

*Private Collection of Paintings, Books, etc.*—At Seville every one pretends to possess several Murillos, Zurbarans, etc., and the *Aficionados Ingleses* are often an easy prey. Beware, therefore, of hasty purchases; for, however cheap, daubs are always too dear. A very witty French writer, Théophile Gautier, says, 'L'honneur et aussi la plaie de Séville, c'est Murillo. Le moindre bourgeois, le plus mince abbé, possède au moins trois cents Murillo du meilleur temps. A chaque coin de rue on se heurte à l'angle d'un cadre, c'est un Murillo de trente francs, qu'un Anglais vient toujours d'acheter trente mille francs!' There are, nevertheless, several fine collections, the most noteworthy being that of the *herederos* of D. Manuel

Lopez Cepero (El Dean Cepero) at the house No. 7 Plaza de Alfaro, in the Juderia, where Murillo lived, and where his studio may still be visited. Here are several fair and undoubted Murillos, a great number of copies, and some Zurbarans, Carreños, Cambiegos, Domenichinos, etc. One of the finest private libraries is that belonging to D. José Maria de Alava, rich in MSS., ancient editions of Spanish literature, and books relative to the history of Spain.

*Theatres, Promenades, etc.*—The *Teatro de San Fernando* is a fine building, erected in 1847 by a French architect, and capable of holding 2300 spectators. The interior is very well arranged, and the *salle* is handsome. This theatre is the most fashionable, and the opera companies are generally good. It is situated in the Calle Tetuan, upon the site of the old hospital of the Espiritu Santo.

The *Teatro Principal* dates 1834, and is, notwithstanding its name, very second-rate. The rows of boxes are each in a different style. The *Plaza de Toros*, built 1760, with a fine façade, is made of stone, and the diameter of the arena is 246 ft.; it was only finished in 1881; and a breach made in it by a violent storm in 1805, by allowing the Cathedral and Giralda to be seen in the background, used to form a most singular spectacle.\* The bull-fights here are first-rate. The day before the fight amateurs can go to Tablada and see the *ganado*.

*Escuelas de Bailes*.—These public balls, where the *cachucha*, *mollares*, etc., are danced by the lower classes, must not be missed by the traveller; they offer many *tableaux* full of character. The guides at the principal hotels understand how to get up a Gitana dance at Triana or elsewhere, and the gipsies, dressed in their holiday cos-

\* See Roberts' beautiful landscape in 'Jenning's Landscape Annual,' 1896.



tume, are full of picturesque and *picaresque*.

The most fashionable paseo is that of Las Delicias, on the banks of the river and close to the Palace of San Telmo, by which name it is sometimes called. The hours are: in winter from 3.30 to 5 P.M., and in summer from 6 to 8 P.M. The plazas del Duque, Nueva, de la Magdalena, are resorted to in the warm summer evenings. The Feria of Seville and Holy Week functions, to which people flock from all parts of the world, are, *sin ponderacion*, well worth seeing.

**Post Office.**—Calle de San Acasio, just off the Sierpes, close to the Fondas de Paris and Madrid. The Madrid (French and English) mail comes in at 3 P.M., is delivered about 5 P.M., and goes out at 9 A.M. From Cadiz, etc., arrives at 10.15 A.M., and goes out at 7 A.M. The office for the delivery of poste restante letters and papers is opened from 8 to 11 A.M., and from 4 to 5 P.M. The office for registered letters opens 7 to 8 A.M., and 12 to 1.30 P.M. There are two regular deliveries per day, in the morning and after the Madrid mail comes in. Many letter-boxes in the city. Letters can be posted in the trains at the stations.

*N.B.*—These hours are liable to change, and dependent upon Spanish 'circumstance.'

**Telegraph Office.**—Open day and night in the same building as the post office, upstairs. For tariff, see General Information: *Telegraph*.

**Cab-fares.**—One-horse berlines:  
*Course*—Till midnight—

For 1 or 2 persons, 4r.; 3 or 4, 6r.  
*Hour*—1 or 2 persons . . . 8r.  
    " 3 or 4 " . . . 10r.  
Brakes (carretelas)—the course—  
10r.; the hour, 14r.

**Horses.**—Calle Vizcainos 22; Jimenez de Cisneros 5.

**Restaurants.**—*El Suizo* and *el Gran Café*, both in Calle de las Sierpes. Excellent dinners at all hours.

**Cafés.**—Del Emperador, Suizo, el Gran Café, etc.

**Casinos.**—Several, to which visitors are introduced free for 14 days upon presentation by a member. The best are, Circulo de Labradores; el Casino, in Plaza del Duque.

**Wines.**—Very middling and dear at the hotels; the genuine Xeres of Dubosc's at La Sirena, Calle de Sierpes, where excellent liqueurs, French wines, and English grocery can be found (first-rate sherry for 5 pes.) At Hotel de l'Europe good Domecq's sherry may be obtained.

**Baths.**—Baths at Hotels de Madrid and Paris, 4r. in summer and 8r. in winter. There is river-bathing in summer at the Puerta de Jerez, Triana, and San Juan.

**Places of Amusement.**—Teatro San Fernando, Calle de Tetuan; Teatro Eslava; Teatro de Cervantes; and de Lope de Vega.

**Bull-Fights.**—The first take place on 18th, 19th, and 20th April.

There are also annual regattas and horse-races in April and November.

**Doctor.**—J. S. Langdon, M.D., Calle Alemanes 41.

**English Church.**—In the Plaza del Museo. Chaplain appointed by the C.C.C.S. Spanish Protestant churches, Calle de las Armas (Presbyterian), and Plaza del Museo, next to the Anglican Church.

**Professor of Languages.**—L. Enrique Orellana, Palmas 92.

**Consuls.**—Vice-Consul, E. F. Johnston, Esq., Calle Conteros 30; U.S.A. Consular Agency, Calle Guzman el Bueno 3.

**Curiosity Shops.**—Manuel Tapia, Plaza del Duque 5, and Basilio Garcia, Patio de Banderas 6.

**Booksellers.**—Not many good. Tomas Sanz, Calle Sierpes 92; Hijos de F6 Calle Sierpes 104.

**Azualejo tiles.**—In the Triana; and Soto, Alfarrería 75. **Tailor.**—Rodriguez, Sierpes No. 4. **Modistes.**—Tarrasco, Sierpes 78; Dolores Cano, Sierpes 90; Ernesto Leconte, Sierpes 20. **Fleuriste, lace mending, ladies' linen.**—La Dalia Azul, Sierpes. **Hairdresser.**—Several in the Sierpes. **Glover.**—Gely, good and cheap, Sierpes. **Stationers.**—Romero, Cuna 97. **Perfumers.**—Garcia, Sierpes No. 1. The elegant filigree silver buttons, peasants' earrings, crosses, etc., which are very pretty and local, may be had at Sainz y Maza, Salvador 25; Bazar Sevillano, Tetuan 8. **Shoemaker.**—A Frenchman in Calle Sierpes. **Andalusian costumes, Shawls, Linen, Silks, etc.,** may be obtained at a very fine bazaar, the largest here, Calle Francos Nos. 49, 50, 51. **Hatters.**—Several good in the Sierpes and Francos. **Photographers.**—Beauchy, Sierpes 30. Photographic views of Seville, and from picture-gallery, may be purchased at Laurent's dépôt, 48 Calle de Genova.

**Bankers.**—Bank of England and Spain, Calle Alta 3; MacAndrews and Co., Calle Guzman el Bueno 2. **N.B.**—Bank of Seville notes current in this province only.

**Excursions to the Environs of Seville.**—**Ruins of Italica.**—A pleasant drive,  $\frac{1}{2}$  of an hour along the banks of the Guadalquivir, and through the village of Santo Ponce. This hamlet, whose name is said to come from Santo Pozo (Holy Well), occupies the site of Seville la Vieja or Italica, and the fields around are called *Los Campos de Talca*, from the Moorish way (*Talikàh*) of pronouncing Italica. Leave the carriage at the village and proceed on foot (10 minutes' walk) through some olive grounds to the ruined amphitheatre, the only vestige now remaining of the once prosperous city. It was founded u.c. 547, on the site of the Iberian Sancios by Scipio Africanus, as a home and resting-place for his wounded and convalescent soldiers after the campaign against the Carthaginians. 'Scipio milites omnes vulneribus debiles in

unam urbem compulit, quam ab Italia Italica nominavit,' says Appian. It became the birthplace of three Roman emperors—viz. Trajan, Adrian, and Theodosius—and therefore deserved all the praise of Claudian's verses, 'Hæc generat qui cuncta regent.' Its palaces, aqueduct, temples, and circus were magnificent. It was a Municipium at first, and then became a Colonia under Adrian (the coins all bear the inscription, 'Munic. Italic. ;' see Florez, 'Esp. Sag.' vol. xii.) There are here and there portions of its walls, and the palace of Trajan was mostly preserved till 1755, when an earthquake destroyed those vestiges of vestiges, 'imo periere ruinae.' A few of the statues, etc., have been removed to the Museo, but are mostly indifferent. Coins are daily dug up. In San Isidoro del Campo are some pillars, also from Italica, and sepulchral inscriptions, but the excavations have never been made properly, from want of funds and the love of the past. A cicerone lives in a small house among the ruins, and will both show visitors over the place and try to get rid of a few bronze coins at ten times their value. The beautiful pavement, dug up in 1799 and preserved by a poor monk called Fr. I. Moscoso, is mentioned by Laborde in his 'Voyage en Espagne,' and now no longer exists. Portions of the amphitheatre are well preserved. It measures 291 ft. long by 204 ft. wide. Here traces may be seen of the *podium*, a sort of platform all round where the magistrates sat, the vomitoria, or doors leading outside, and the cunei or greeves where the people sat, and which are 16 ft. diameter. The Sudarii, where the gladiators prepared themselves for the fight, and the dens which contained the wild beasts, have been recently discovered. The half-effaced Mosaic kept in the galleries is indifferent. To the W. are some vault-

ed brick tanks called la Casa de los Baños. Here were the reservoirs of the aqueduct built by Adrian, and which brought the water from Tejada, 7 leagues distant. The verses by Rojas about Italica, inscribed on a pillar, and an imitation of Caro's, are indifferent. In the Church of San Isidoro observe statues of the tutelar and San Geronimo, by Montañes, and the tombs of Guzman el Bueno and his Queen, who founded this church in 1301 (their effigies date 1609). Here also is buried Da. Urraca Osorio, who was burnt alive by Don Pedro for rejecting his addresses. Her maid, on seeing that the wind most indiscreetly exposed her mistress's body to the public gaze, rushed in and, covering her up for the last time, died with her. Hernan Cortés was first buried here, and then his body removed to Mexico; in 1823 his ashes once more changed place; where they now are, *Dios sabe* and man cares little—in Spain. Close by at the village of Castillejo de la Cuesta, in Calle Real No. 66, that hero died, December 2, 1547. The house has been recently repaired by the Duc de Montpensier.

*Amalfarache* is a small village on the other side of the river on a height, and from which there is a good view of Seville. In the church is the retablo, with pictures by Castillo.

Outside Triana is the Cartuja convent, now an important porcelain-manufactory belonging to an English company, Pickman & Co., and built in 1400 by Archbishop Mena. The rose-window on the façade, the entrance door, and the gardens full of exquisite oranges, are all interesting, as also is the chapel. The visitor to the factory receives every attention and is shown all the processes, from Spanish jug-

making up to the finest hand-painted pieces. The prices are rather high.

*Books of Reference.*—*Seville.*—1. 'Anales ecclesiasticos y seglares de la M. N. y M. L. Ciudad de Sevilla,' etc., from 1246 to 1671, by Ortiz de Zuñiga; Madrid, Infanzon, 1676, fol. There is a second edition of 1795-96; Madrid, Imprenta Real, with additions by Espinosa y Carcel. It is considered the best and most critical work on Seville.

2. 'Historia de la Juderia de Sevilla,' 1822, 4to. The great centres of the Jewish race in Spain have been Toledo, Zaragoza, Granada, and Seville.

3. 'Descripcion artistica de la Catedral de Sevilla,' by Cean Bermudez; Seville, Hidalgo, 1804, 8vo, with four views of Cathedral. An appendix by same author was published in 1805. It is the best and most authentic description of this superb structure.

4. 'Constituciones del Arzobispado de Sevilla, Capilades, Hechas y Ordenadas,' etc., by Cardinal Rodrigo de Castro, Archbishop of Seville: Seville, Juan de Leon, 1591, affords a clear insight into the state of the clergy, that *imperium in imperio* of 16th century. *N.B.*—According to Cabrera ('Discurso legal sobre la Imprenta,' fol. 10), this Juan de Leon introduced printing into Seville, publishing in 1545 the 'Suma de Philosophia moral' of Fuentes, and three books on Vigueta music by Mudarra (1746). Vide Mendez, 'Typographia Española,' vol. i. 152, but already in 1476 a book, called 'Sacramental,' by Sanchez del Vercial, had been printed; in 1477, Montalvo's 'Manual of Jurisprudence,' etc.

5. In the otherwise not important collection of 'Bellezas y Recuerdos de España,' consult the volume relative to Sevilla by D. Pedro Madrazo, a distinguished writer, brother of the portrait-painter of same name.

6. Standish, 'Seville and its Vicinity.' Great research and useful information. The speculations on the origin, former site, coins, etc., of some villages, etc., not always reliable.

There is besides a local 'Gua de Sevilla y de su Provincia,' published yearly, containing streets, squares, tariffs, etc.; 'Sevilla Pintoresca,' by A. de Los Rios; Sevilla, Alvarez and Co., 1842; and 'Seville Artistica,' by Colom.; Seville, same printers, 1841, etc.

*Italica.*—'Descripcion de la Antigua Italica,' by Prieto y Sotelo; a fol. MS. in Library of Acad. de la Hist. (E. 144); dates 1740.

## TANGIER, TETUAN, ETC. (MOROCCO)

It should be the endeavour of every tourist whilst at Gibraltar to make an episodic tour to Morocco, and at all events to Tangier if nothing more can be accomplished. No passports are needed. There are special British steamers which ply between Gibraltar and Tangier. These, although small, are safe and comfortable, and make the passage in about  $3\frac{1}{2}$  hrs.; the days and hours of departure are advertised in the local papers, hotels, etc. They leave about twice a week; distance, 33 miles. There are, besides, occasional larger steamers, and the tolerably regular, weekly, boats of the *Compagnie de Navigation Mixte*, which ply between Oran and Tangier. These larger vessels should be taken if possible, as the small, open 'ferry' boats, the 'Lion Belge,' etc., are uncomfortable, dirty and crowded, and make the passage tedious through hours of unnecessary delay.

*Algéciras to Ceuta.*—Spanish mail packets, etc., almost every day; also irregularly from Gibraltar in  $1\frac{1}{2}$  to 2 hrs.

*Malaga to Ceuta.*—Occasional steamers, 8 hrs.

The *passage* from Gibraltar is a pleasant sail, and the views of the coast of Spain, comprising Algéciras and Tarifa, are only lost sight of for those of the African shores. The currents are strong in the centre, which makes the sea sometimes rough. The bay of Tangier is soon entered. On our left rises Ras El Menar, also called Cape Malabatte, which is formed by a prolongation of the Dje-el-Andjera, and on our right Cape Spartel, or Ras-Achakkar, which forms the north-western extremity of the African continent, and rises a pro-

jecting mass of a grindle-stone some 900 ft. high. Between the cape and the city a scanty stream, the Wâd-Tûd, empties itself into the ocean; and in the innermost portion of the bay the Wâd-halk, also called Wâd-Tândja, empties itself into the sea. There being no mole, the steamer anchors at a short distance from the city, and on arriving is soon surrounded by dozens of boats, whose eager owners, dressed in their natural black leathern skin, rend the air with yells, and tender their services by seizing on the luggage, each taking a part in their boats; but you must trust to the captain, who will settle the fares, etc. A landing-stage having now been erected, ladies and gentlemen can dispense with the former nuisance of committing themselves to the bare backs of the Tangerine porters who waded to shore. The custom-house officials are grave and literally *sedate* Moors, who squat on wooden *deewâns* and do everything leisurely.

*Inns.*—*Hotel Continental*, near the port; *Bruzeaud's*, above the Sok or market-place, and just outside the town. Both excellent. The former is more convenient for a stay of only one night; the latter for a prolonged sojourn. *The Royal Victoria*, also good. Prices from 10 pesetas per day, exclusive of wine. All these houses are well managed and infinitely more luxurious than any ordinary Spanish hotel.

*Guides, interpreters, etc.*, attached to the hotels. Remuneration ought to be settled before starting.

Tangier, with a population, according to the best authorities, of some 15,000 (of which 400 are Europeans), is the capital of the Pachalik or province of Haâbat, the politico-diplomatic capital of the empire of Morocco, and

the residence of foreign ministers and consuls. Tândja, 'the city protected by the Lord,' is very ancient, the earliest, perhaps, of this part of Africa, and close to the Roman '*Tingis*;' it has successively belonged to the different peoples who have conquered that country. It fell into the hands of the Portuguese, shortly after the capture by them of Arzilla, and was ceded to the English in 1662, in the dowry of Catherine of Braganza, who married Charles II. It was given up by England 1684, and the mole and fortifications which had been raised were then destroyed, and have not been since rebuilt. Of these the rocks opposite to Bab-el-Marsa, the English Sandwich Gate, formed a breakwater just before the mole, which was armed with two batteries. The jetty, which formed the port on the side of the bay, had also a battery, and important works had been erected on the now defenceless plateau which extends S.W. of the kasbah. The city was greatly embellished during the two centuries of Portuguese occupation; but of its monuments, cathedral, and other churches, few if any vestiges remain.

Situated at the N.W. extremity of the bay, the city rises in an amphitheatre on the slopes of two hills; one to the N. is occupied by the kasbah, or citadel; on the other, to the S., extends the town proper. Seen from the sea it bears a picturesque aspect, somewhat similar to that of Algiers, but on a smaller scale.

The principal street crosses the town, beginning at the Bab-el-Marsa, or Gate of the Marine, and continues to the Bab-el-Sok, or Gate of the Market-place. Passing by the principal mosque and largest square, the broadest street in the city after the one above is that in which the houses of the ministers of England, France, and Portugal

are situated. The streets, or rather lanes, are very narrow, winding, and dirty; the houses are small, white-washed, and generally of one storey, terraced, with the usual characteristics seen in all Moorish cities, such as absence of windows, inner courts, etc.

**Sights.**—The principal sights are the life, customs and costumes in the streets (especially on the occasion of any religious feast) to be seen by keeping one's eyes open; the Mueddin towers, with their pretty azulejo ornamentation; such portions of the mosques as can be compassed; the prison; the schools; the *Café du pays*, to be visited from 8 to 9 P.M.; and the Sok or market-place, on a Thursday morning, with the smaller Sok Snare on Sunday. Note at these last the picturesque groups of squatting women enveloped in their white haiks, and the tall reefians (which you may pronounce ruffians) from the mountains between Ceuta and Oran, draped in their hooded *ghab*, their heads shaved, with the exception of a lock hanging over their shoulders, a tribe that claims to be the pure descendants of the Berber race. The shops, camels, slave-market, the subterraneous granaries (the Spaniards' *Silos*), the variety of costume, the guttural harsh Maghreb, the passive indifferent expression on the countenance and the vacant eye, indicative of ignorance and degeneracy—all these will be novel to the tourist. Besides the modern houses, large and comfortable, of the British and Spanish ministers, etc., there are two or three belonging to wealthy Jews and Moors, which may be visited. We also recommend a visit to the *Gardens* of the Belgian and Swedish Consuls, Huerta de Hardan; to the orange-groves and villas of Mount Washington, west of the town (where the wealthier European residents have their country houses),

etc. The south of Tangier, across the sandy downs, may be also visited. Here are some vestiges of an old bridge and other ruins, said to be the site where Tinjis once stood. *The Basha's Palace* is indifferent. Ladies are admitted to visit the harem. In the stables, which are also shown, some good horses may be seen, belonging to the Morocco breed.

Church of England services (S.P.G.), twice on Sundays, in the pro-church of St. Andrew, on the Soko. Roman Catholic services at the Spanish Legation.

There is a small theatre, *Teatro Novelo*, in which occasional performances take place by actors from Gibraltar.

*Banker.*—Moses Pariente. *Doctor.*—English physician, Dr. White. There are several bazaars kept by Jews; that of Azamur is the best; Fez porcelain, ornamented daggers, Moorish costumes, sashes, beads, etc., are for sale—are sold at half the value which is at first asked. The Jews wear a peculiar dress; that of the women is graceful, especially the holiday costume, which is very costly. They are a very handsome race, but the most perfect are seen at Tetuan.

*Tangier to Tetuan.*—Distance 12 to 14 leagues, riding in one day; horses 1 dollar a-day. Apply to the English Consul to obtain a soldier as an escort, who is paid 4 dollars a-day, his horse included; the guide 1 dollar a-day, not including his horse. This soldier, called Moro de Rey, belongs to the Sultan's body-guard. By leaving at 8 A.M., Tetuan may be reached at 5 P.M. The road, a mere tract, lies across verdant plains and woody districts. A halt is usually made halfway, near the Caravanserai of the gorge of Ain-Djedida, called *El Fondak*, whence, probably, the Spanish word Fonda.

*Tetuan.*—Population, 15,000 Moors, 7500 Jews, and upwards of 500 Spaniards. Before the siege of the town by the Spaniards, it is said to have numbered some 40,000. Tetuan appears most picturesquely from a distance, as it is seen rising on the steep slopes of some hills, one of which is crowned by the Kasbah or Fortress. The river, Wad Martil, or Rio Martin, runs towards the S.; on its right bank rise the hills of the wild Reef range, some 3000 ft. high. This river takes its rise in the hills of the Lower Atlas, and empties itself into the Mediterranean, a few miles off, and not far from Ceuta. On entering the city, the tourist follows a narrow muddy lane leading to the principal square. There are several Spanish Fondas, which have been recently established. It is usual for English tourists to put up at old Solomon Nahom's, a civil and intelligent Israelite. Tetuan is far more interesting than Tangier, although the Spaniards destroyed 3800 houses in the last war. The streets are said to be like those of Fez. Visit the markets, the Kasbah, the bazaars, the Chozas or villas and gardens of the wealthy Moors; the British Consul's house is a good specimen of Mauresque, not Moorish, style. The garden of the Bashah may be also visited. There is some good shooting in winter in the vicinity of Tetuan—partridge, quails, wild ducks—and boar-hunting. Cabo Martin can be made head-quarters. It costs 10r. per day to keep a horse. Nahom will provide sportsmen with provender, etc. Take two soldiers, *Moros de Rey*, with you, and do not extend your excursions too far, or unaccompanied. The Jewish type is here seen in all its perfection. Endeavour to witness a Jewish marriage, the antique ceremonies of which are especially interesting here. The mosques, about forty in number,

are larger and finer than at Tangier. The Spaniards obtained permission, by the treaty of peace, to build a Catholic church, which has now been completed, and is dedicated to N. S. de la Victoria. The port of Tetuan is sheltered from the west winds, but much exposed to the east. It is shallow, and the trade indifferent, consisting of woollens, barley, wax, leather, silks, Fez porcelain, azulejos, etc.

A charming day's ride by Cape Negro; take a Moro de Rey soldier as an escort.

Ceuta,\**Sebita* in Maghreb, so called from the seven hills which are seen here advancing towards the straits, became a Portuguese possession in 1485, and in 1640 was annexed to the crown of Castile. The Berber expeditions against Spain embarked from this port. Its northern extremity, Punta de Africa, is just opposite to Punta de Europa, which is part of 'the Rock' of Gibraltar, situated 23 kil. across, and thus the Promontory of Ceuta, El Hacho, was the Abyla, as Gibraltar the Calpe, and both the celebrated Pillars of Hercules. At the foot of the citadel are some Roman ruins. It is a dull, dirty town, but an important *presidio*, or Spanish military prison. The other Spanish possessions on that coast, all *presidios*, are Peñon de Velez, de Alhucemas, Melilla, Djafarin Isles (Las Chafarinas), etc. The N.W. coasts of Morocco, extending to 15 leagues in the interior, would have been a more useful colony to Spain than the Philippines, and France could well exchange Algeria for Morocco. The war between Spain and Morocco was a useful *promenade militaire*, which displayed all the excellent qualities of the Spanish soldier. The causes were futile and magnified by

a military ministry who loved power and deserved it. The old war-cry 'Guerra al Moro!' could not fail to be popular. An army, composed of fifty-two battalions, twelve squadrons, and seventy-four field-pieces, was divided into three corps, confided to Generals Echangua y Birmingham, Zavala, and Ros de Olano. The reserve was placed under the orders of the gallant General Prim, and the cavalry under those of General Galiano. A fleet, commissioned to protect the landing, maintain communications with Spain, etc., was organised, formed of thirty-four ships and twenty-four cañoneras, a total of upwards of 230 cannon. The expedition was placed under the command of Marshal O'Donnel, subsequently raised to the title of Duque de Tetuan. Many of the commanding officers who played a part in that war bore Irish names. O'Donnel, Mac Rohon, Sir Richard de Lassausaye, an able and gallant officer, formerly of the 'Legion,' O'Reilly, and many others. The British Government had opposed itself explicitly to any occupation of Tangier, and Tetuan therefore became the object of the war. On Nov. 19, 1859, the troops landed at Ceuta. After several combats, called battles, in which great valour was displayed on both sides and victory not easily obtained, the battle of Tetuan took place. Muley Abbas (the Sheereef's brother) encamped on the hills of Djilali; Muley Ahméd's army extended over the slopes and gardens of Tetuan. About 40,000 men defended the city. European discipline and tactics gained the day, and on Feb. 6, 1860, the Spanish army entered the city which had surrendered. The enthusiasm in Spain was very great. O'Donnel became another Cid; the queen, Isabella the Catholic; Muley Abbas, Boabdil. There was even some talk of swallowing up *la perfida*

\* *Inns*.—Fonda Indiana. Passports required to land here, returned on re-embarking.

*Albion* at one gulp, and *Don Quixote*, who never dies there, was seen winding his way through the land of *Cervantes*, lowering windmills, and sending imaginary floods of blood from goat-skins filled with wine.

The following excursions may be made from *Tangier*: To *Fez*—Five days' riding by *Mequinez*. Permission from the sheereef required and a numerous escort. Very interesting to visit. Population of *Fez*, 50,000; of *Mequinez*, 40,000. About £150 are requisite for expenses, *bakshiah* (presents), etc.

*Larache*.—Two days' riding, sleeping at *Arzilla*, where there is an inn. Excellent wild duck and partridge shooting. *Larache* to *Arzilla*, 10 leagues; *Arzilla* to *Tangier*, 12 leagues.

*Salle*.—Five days' ride by *Arzilla* and *Larache*.

*Rabat to Casa Blanca*.—One days' ride; by sea, 4 hrs.

*Azemoor*.—By *Casablanca* two days' ride: *Azemoor* to *Mazagan*, 1½ hr.; *Mazagan* to *Saffi*, two days; *Saffi* to *Mogador*, two days.

To *Cape Spartel*, 9 miles ride, to see the lighthouse and remains of a Roman aqueduct.

To *Old Tangier*, 2½ miles from the town on the opposite side of the bay. Roman ruins of a bridge and an arsenal.

*N.B.* In arranging shooting or fishing parties the proprietors of the hotels, will be found most useful and obliging.

**Climate**.—The zone that comprises the coast is temperate, and the plains are sheltered from the desert wind by ranges of hills. The mountainous zone is cold in winter; the rains in winter long-continued and diluvian. The heat is insufferable in summer. Average temperature on the northern coast is 18° Rh. Rains begin to fall in October: in March the heat is already great. *Tangier* is better situated and healthier than *Tetuan*. The mean annual tem-

perature of *Tangier* is about 67° Fahr. The indoor temperature never rises above 82°, nor was ever seen lower than 52°. In the open air the glass never falls lower than 49°, and frost is very rare. February and March are the coldest and most rainy months—rain falling, however, only 90 days in the whole year. The most agreeable season is from end of March to middle of June. We were there some time in January, and thought the temperature most delightful. The prevalent winter wind is the W.; in summer the East wind. The climate is on the whole a healthy one, but there are frequent cases of ague, elephantiasis (a kind of leprosy), and small-pox, among the lower orders, who are ill fed and badly lodged.

**Population**.—About 8,000,000; but 15,000,000, according to *Zurbaran* and others. The division by races would run thus:—

	Inhabitants.
Amazirgs . . .	2,300,000
Chelloks . . .	1,450,000
Moors and mixed Arabs	2,800,000
Arab Bedouins . .	750,000
Negroes . . .	500,000
Jews . . .	450,000
Europeans . . .	600
Renegades . . .	200
	<hr/> 8,250,800 <hr/>

The first two are the descendants of the Roman *Mauri*, *Algerian*, *Babyles*, *Touaregs* from *Sahara* and *Berbers*. The word in *Berber* means noble. The *Moors* are the descendants of the *Berbers* who went over to *Spain*, and were so called by the *Visigoths* because they proceeded from *Mauritania*; though having been afterwards mixed with the *Arabs*, they differ from them in many points. The *Negroes* proceed from the *Soudan*, and are the objects of a lucrative trade; they are a degree higher as a caste here than in *America*. The im-



perial family is mulatto, and the Moros de Rey are mostly black. At Tetuan, Tangier, and other cities of the north coast, there are still many Moorish families, who speak Spanish, and are the descendants of those who were expelled after the capture of Granada. The Jews, who form an important item in the population, are the remnants of those who were exiled from Europe during the middle ages, from England in 1290, from the south of France in 1395, but the major part from Spain in the 15th and 16th centuries. They therefore call themselves 'descendants of the catastrophe of Castile,' and their most important deeds, signed in the synagogue, often end—'*Hachol Beminahyr Castilla*;' i.e. 'according to the usage of Castille.' A separate quarter, called the *Mellah*, is assigned to them in every city except Tangier; they are held everywhere in great subjection, and the laws against them are most severe. They cannot till the soil, nor ride, except a mule, nor cross certain streets; their taxes are heavy; they must dress either in black or dark colours, and throw their yullah, or black cloak, on the right shoulder. The women are so handsome that the male community often escape scorn and punishment for their sake, for 'Quis contemnat populum Hebræorum qui tam decoras mulieres habent?' Their dress is splendid and antique: a complete dress can be purchased for 2000r. Observe their 'siflah,' or diadem of pearls and diamonds; the 'Al-korsahs,' or wide earrings. The nbails, kholkhals, khouten, or rings and bracelets which are worn round the arms, legs, fingers, etc. Some dresses cost as much as £300.

*Mountains.*—The range of the Atlas may be called the backbone of Morocco; the highest plateau, the Miltzin, which is situated 50 kils. south of Morocco,

rises about 14,500 feet. The principal chain is the Idraren Drânn, which goes from S.W. to N.W.

*Religion.*—The Mohammedan religion is the prevalent one, and is more strictly observed here than in Turkey, Egypt, etc. Of the four rites into which it is divided, the names and precepts of which are derived from the principal doctors of the law, whose opinions rule in matters of liturgy, the Malekite (from Malek, ob. 795 A.C.) is the prevalent one here. Among the mountaineers all is reduced to knowing the formula of the Law, 'Allâh ou Allâh Mohammed repoul Allâh'—i.e. 'There is only one God, and Mohammed is his prophet.'

*Government.*—The sheerif is the head of the church, the prince of the faithful, and the absolute autocrat. The local administration is managed by bashas, kaida, etc. Robbery is the order of the day, and almost excusable, as the former's emoluments come to about £2 a-month, and that of the Minister for Foreign Affairs is £36 a-year. On the northern and western coast, and in the principal seaports, Foreign Consuls are allowed.

*Army and Navy.*—The sheerif in time of war cannot muster an army exceeding 50,000 men. The imperial guard or bokhan are 10,000 in number. The artillery consists of four mounted field batteries; their arms, the spingard (£8 or £10, a good one), the sword, and the lance.

#### *Finances.*—

Revenue	2,600,000 piastres
Expenses	990,000 "
Rev. net	<u>1,610,000 piastres</u>

*Animals.*—The lion is never met in the north, and is nowhere abundant; wild boars swarm the country, and are killed by thousands. There are also

hyenas, jackals, panthers, foxes, gazelles, etc. Monkeys are so plentiful about Tetuan that they are sold for sixpence or a shilling each, and near the same town leeches form a very important speculation. Ostriches, water-hens, woodcocks, partridges, wild ducks, snipes, and eagles abound. The horses are small, sinewy, and sure-footed, and cost from £10 to £25. Camels come mostly from the south; the average price is £10. Fish abound, especially along the sea-coast. Here is found the red mullet, called by the Moors the sultan of fish; also soles, turbot, and mackerel. The Tangier oysters are small but delicate. The river Omner-Bia is full of salmon; turtles are found in great abundance in the Ovieda Belt, and the Sebon trout is excellent.

*Mines, Botany, etc.*—The mines are very rich, but not allowed to be worked. The flora is very rich and varied, and deserves investigation.

*Money.*—Leaving aside fious and other insignificant coins—

6 Feltz	make	1 blankio, copper.
4 Blankios	„	1 onza or onkia, silver
35 Onzas	„	1 duro or 200. piece
		(5 fr. 25 c.)
2 Duros	„	1 bontki.
There are half-bontkis also.		
10 blankios	make	an aschroundjonk.

The above is the *commercial* value, as according to the Imperial standard it is inferior. Government pays in bullion and receives only silver and gold. Gold from Europe loses by exchange, as it is inferior to that of Morocco. Silver is current, both Spanish and French.

*Weights.*—The kantar or quintal is 112 lbs.; the kantar-el-arohb, whence the Spanish arroba, is only 75 lbs. The libra is divided into libra of 28 oz. and libra of only 16 oz. The moudd, for measuring grain, etc., contains 14,287 litres; 4 of them make a sàhh. The

moudd is divided into one half and quarts. The Spanish fanega is also in use. The *Dhraa* is about 5.51 decimètres long.

Tangier carries on some trade with Gibraltar—grains, fruit, earthenware, fowls, eggs, etc. The garrison of the 'Rock' mainly subsists on the cattle sent over from Tangier—about 10,000 heads a-year, at about £2 each.

#### *Vocabulary.*

Sbahalghir,	how do you do?
Kief kuntzi,	good day.
Stâj,	a house, a roof (the Spanish <i>tejado</i> ).
Bab,	door, gate.
Takka,	window.
Zangha,	street (Spanish <i>zanja</i> ).
Yeh,	yes.
Lâh,	no.
Ballak,	out of the way.
Metziana,	pretty.

*N.B.*—Travellers may, if they will, find abundance of interest at Tangier, and even beauty from an artist's point of view, but must not expect either a dignified, pure, Eastern life, or well-ordered European ways. With so mixed—therefore half-breed—a population, and upon the skirts of so many differing civilisations, the life partakes rather of the vices than the virtues of its several component types.

*Books of Reference.*—1. 'Description et Histoire du Maroc,' by M. Léon Godard; Paris, 1860, 2 vols., with a good Map. Very interesting and accurate. In its notes will be found lists of the principal works that have been written upon Morocco, such as Beauclerk's 'Journey to Morocco,' Windhus' 'Journey of Mequinez,' San Juan del Puerto's 'Mision Historial de Marruccos.' We may also mention Mr. Slane's important notes on the Berber origin, language, and literature, in his translation of Ebn-Khaldun, and Sir J. Drummond Hay's graphic Hunting-Scenes in Morocco (Western Barbary, 1 vol.), etc. There is an excellent map published by Wyld, and a large one by the French Etat-Major. The Spaniards have published on their late campaign, 'Diario de un Testigo de la Guerra de Africa,' by Señor Alarcón.

## TARRAGONA.

Capital of the province of same name ; Archbishop's see, Primate de las Españas, and therefore ecclesiastical rival of Toledo. Seaport of Salou close by. Population slightly over 30,000.

**Routes and Conveyances.**—From *Valencia*, 141½ m. ; two trains daily, in 6½ hrs. express. For description of Route, see *Valencia*.

From *Barcelona*, 107 kil. ; *Vía Martorell*, three trains per day in about 4 hrs. (For description of Route, see *Valencia*.) *Vía Villanueva*—the coast line—see *Indicador*.

From *Lérida*, 103 kil. Two trains per day. For description of Route, see *Zaragoza*.

**Hotels.**—Fonda de París, Rambla San Carlos. An Italian house. Good ; moderate charges. Fonda de Europa, opposite : fair.

**Post and Telegraph Office.**—Calle San Agustín.

**Café.**—Tarragó, Rambla San Juan, with Casino on first floor.

H.B.M. Vice-Consul, and U.S.A. Consular Agent.

**General Description.**—Tarragona is admirably situated on a limestone rock 800 ft. high and sloping to the sea. The climate is delicious, genial, and so wholesome at all times that the Roman prætor used to make it his winter residence. The air is mild, though bracing, and oftentimes somewhat keen from the high situation of the town, and the heat in summer is considerably tempered by the cool sea-breezes. This very old town, interesting alike from its associations with the early history of Spain as for its present edifices, is divided into the upper and lower cities, which are separated by a line of walls. Most of the houses in the upper portion were built with the stones and other materials of Roman palaces and temples ; the streets are irregular, winding, ill-

paved, and narrow. The Calle Mayor and the Ramblas, San Carlos and San Juan, are the best streets, and are being rapidly improved, especially the two Ramblas, which cross the upper town N.W. to S.E., and are fine handsome roads, planted with trees and lined with imposing ranges of building. The views to be obtained from the outer promenades, over the sea, the port and the fertile Campo, are charming, and very extensive. Trade is improving, and the port, secure and spacious, is now frequented by a fair tonnage. The city withal is, in a modern point of view, very backward, dull, and without any importance ; but not so in the eyes of the antiquary, who will derive interest from a close study of its Roman ruins. Those fond of beautiful churches the cathedral and cloisters cannot fail to please.

**Historical Notice.**—Tarchon (the *citadel*, in Phœnician) was one of the earliest Phœnician settlements in Spain, and became subsequently colonised by the Carthaginians, who founded, at Villafranca dels Panadés in the neighbourhood, Carthago Vetus, as Carthago was the Carthago Nova. She sent her soldiers to increase the army of Hannibal, and the ancestors of the Tarragonese menaced the mistress of the world with ruin and desolation. Publius and Cneius Scipio occupied the town, sparing the Carthaginian walls, but building upon their usual cyclopean foundations. Augustus wintered here 26 B.C. Tarragona became the head, *caput*, or capital of Roman Spain, a 'colonia togata,' and sided with Pompey against Caesar ; but on the final victory of the latter, submitted humbly to the lord of the world, sent ambassadors to him, obtained his pardon, nay, his protection, was by him called 'Julia and Victrix,' and he resided here some time before he went to Cadiz.

Under Augustus, Tarragona became the residence of the proprætor, who had under his orders the three legates who governed Spain. The city then extended on the W. from the western slopes of the hill on which it stands to the banks of the Tulcis, now Francolí; on the S. to the very sea; on the E. and close to the Presidio, were the *Thermæ*, and the temples occupied the space between the Baluarte de Cervantes and the Puerta de San Juan. The magnificent amphitheatre, of which but few vestiges remain, rose not far from the sea; on the eastern slopes of the hill a large and noble stone ascent led from the latter to the upper city, where was situated the palace of Augustus, subsequently called (why is ignored) the Castillo de Pilatos, and of which little remains. At the foot of the S. walls of this palace began the spacious circus, of which the outline may still be traced, which was some 1212 ft. long by 270 ft. wide. Several houses have been built with its ruins against its very walls, and the area has become the present Plaza de la Fuente. The capitol rose on the site of the cathedral, extending as far as the Baluarte de San Magin; and on the way from the archiepiscopal palace to Puerta de San Antonio there are still three towers, remnants of that edifice; two of them embedded in the wall, and the third standing isolated, and, though simple and plain, stamped with the majestic character of the Roman architecture. Mosaics, busts, coins, fragments of statues, full of character, often of artistic merit, turn up almost every day, some to be reburied with scorn as useless objects, others collected carefully by local amateurs, or placed in the provincial museo. The Goths, on their taking Roman Tarraco, did not overlook the importance of its position, and made it also their capital, but destroyed

more than they erected; and the vestiges of Roman magnificence and civilisation were finally reduced to a heap of ruins by the avenging and ignorant Berbers under Tarik. Its falling into the hands of Christians did not better its fate. It rose and prospered as the rival of Rome in magnificence and power; it stood a monument of greatness that was to pass away. The city during the war of succession was captured by Lord Peterborough. It was, in May 1813, besieged by General Suchet. Tarragona was at that moment fortified by 400 guns, 18,000 men, and the English fleet lying in the harbour. Notwithstanding such elements of success, and although the resistance of the inhabitants was so great and fierce that five desperate assaults were scarcely sufficient, the town surrendered on the 28th, and was cruelly sacked.

**Sights.**—The Cathedral, Church of San Pablo, Aqueduct, and Torre delos Escipiones. Museo Provincial. Excursions.

**Cathedral.**—It is not known by whom and when it was built. Tradition, a substitute and often a clue to history, designates the architect as represented by a statuette placed against a pillar in the chapel de Santa Lucia, and well known to the priests of the cathedral as 'San Hipólito.' Tarragona was granted in 1116 by Ramon Berenguer el Grande to San Olaguer, who began a church in 1128, being aided in this by a Norman warrior, Robert Burdet, el Conde Roberto, who left shortly after for Normandy, whence he returned, bringing workmen, architects, and funds. The height of the apse contrasted with the central nave, the style of the pillars and decoration evince traces of the Norman influence. The works, however, proceeded very slowly, for by a bull of Innocent II. (1131), St. Olaguer was authorised to raise funds for their completion. We also know, new facts

having become more distinct, that in the 12th century Maestro Fray Bernardo was the architect, and worked considerably in the interior of the cathedral; and the style, architects' names and periods, relative to the different portions of the church, are better known, many of which latter were added in the 15th century. But, however wanting in homogeneity the church may be, it must be regarded as one of the finest Spanish examples of Early Pointed.


*Exterior.\**—As is usually the case in Cataluña, the edifice stands on a platform, and is ascended by eighteen gress or steps (*grados*), high and very steep. The principal façade consists of a wide, somewhat low, and deeply-recessed portal, flanked by two massive square piers, crowned by pinnacles. The bases of these piers are decorated with series of *relievo* Gothic archlets, which run along the lower part of the walls forming the recess. Above these are niches for twenty-one statues of Apostles and Prophets under truncated Gothic canopies, rudely executed but effective, and of a ferruginous colouring. Most of them are the work of Maestro Bartolomé, 1278; the rest by Jaime Castells, 1375. Several of them are wanting, which is explained by a tradition purporting that—bored, we suppose, with their monotonous and fatiguing attitude—one of them quietly comes down and leaves the place every hundred years. The ogive is but slightly pointed, free, and bold; the entrance, made of three large blocks of marble, is divided by a pillar bearing a Virgin

and Child. Under this statue, rudely sculptured, are several statuettes; amongst them one of Adam, from whose rib a now-effaced effigy of God is drawing a tiny Eve. At the extremity of the jambs of this door are sculptured angels, bearing incensories, and over the lintel are several *relievos*, representing the Last Judgment. Observe below the groups of devils and the *dammati*, and in the corners of the upper portion two angels sounding trumpets; some of the figures are represented issuing from coffins, and all are in suppliant attitude, praying to Christ, whose effigy stands under a canopy a little higher up, seated between the sun and moon and angels. Over the heads of the figures is a short Gothic inscription, allusive to the subject. The ogival window over the door is large and effective, with good Gothic open work. The large rose-window is glorious (date about 1131). Observe, on the left and right of principal door, the two low circular Norman doors with double arches and *relievos*, representing the Dream of St. Joseph and Adoration of Kings.

*Interior.*—The cathedral is unique in its way, very different in its severe simplicity from the other great Spanish cathedrals. It may be classed as an Early Pointed or a Transition church. It is cruciform, divided into three naves; the central higher and wider than the laterals; the roof of the central is light and elegant. The transept is lofty, and lighted by fine painted glass windows by Juan Guas, date 1571, somewhat poor of colour. The whole breathes majesty and severity. There is great soberness of decoration. The great defect perhaps is in the treatment of the groining of the nave and the massiveness of the piers and arches, which produces an impression of heaviness.

\* This exterior was to have been, when finished, a very noble example of the early Gothic architecture, but, like most cathedrals of the 15th century, this one was never completed. Thus, according to the original plans (archives of the cathedral), there were to be elegant pinnacles crowning the upper piers, and the front was to form a high pointed almost triangular arch.

and gives gloominess to the whole. These piers are twenty in number, formed of groups of shafts Moro-Norman in style, and not all of the same height. The capitals are carved with conventional foliage. The ogival arches are very solid, square in section and unmoulded. On great holidays the piers are hung with magnificent tapestry, with very curious costumes, and admirable colouring, belonging to the Italian school, some dating as far back as 1500. The nave is lighted by large 14th-century clerestory windows of three lights.

*High Altar.*—It is Gothic, and full of bassi and mezzì relievì. The retablo, in Catalonian marbles, was begun by Pedro Juan, 1426-36; Guillen de la Mota completed it. The subjects represent scenes from the life of Christ, and the martyrdom of Sta. Tecla, the tutelar of Tarragona. Its chief merit lies in the microscopic details handled with certain delicacy and patience.  Observe the insects hanging from the intertwined leaves, the draperies of the statue of tutelar elegantly folded and pure, and wrought with a minuteness worthy of a Chinese ivory-carver. The grouping itself is not bad. On the side of the Epistola observe the tomb and highly-finished details of dress of Archbishop D. Juan de Aragon (ob. 1334); the five figures of saints that decorate it are quite out of proportion. At the sides of the high altar are doors, whose elegant ogive is enclosed within a frame elaborately sculptured.


*Choir.*—The silleria is well carved, but of no artistic value; it dates 1478, the work of Fco. Gomar of Zaragoza. The Archbishop's throne is excellent, and so is the reja. The organ is very good, though, as it dates 1560, it is now somewhat consumptive. Observe several very early tombs behind the altar


and in the transept. The best is that of Ferres, Archbishop of Tarragona. The baptismal font was a Roman sarcophagus found in the ruins of the palace of Augustus. The view across the transept is very striking; the lantern over the crossing is octagonal and only 25 ft. above the roof.

*Chapels.*—Few are not disfigured by churrigueresque, as the custom of founding private chapels in churches is comparatively modern. That of Sta. Tecla is a medley of fricasseed marbles, modernised in 1778. These marbles and jaspers are, however, very fine, and deserve the mineralogist's attention. The sepulchre of Archbishop Olivella is excellent.

*Capilla del Sacramento.*—Part of a still perfect Roman vault, of great length, formerly used by the canons as a refectory. The building may be examined in its original state by gaining admittance to the lumber-room behind the chapel. The alterations—classical portal, etc.—were made by Bp. Agustin about 1570.

*Capilla de la Encarnacion*, also called *de los Sastres*, as being under the protection, we believe, of the Tailors' Guild. Good sculpturing, elegant windows.

*Cloisters (13th-century work).*—They are the gem of the cathedral, and among the most interesting in Spain for their style and detail. The *entrance door* is purely Byzantine, and curious.  Observe in the centre a pillar dividing it, which rests on a base formed of intertwined serpents, whilst its most strange capital contains, among other subjects, the Adoration of Kings. Over the lintel above this are the symbols of the Evangelists, and effigy of God in the centre. The capitals of the pillars are most curious; that to the right on entering represents the three kings of the east, economically sleeping three in the same bed, and wakened early by a winged

valet-de-chambre, that they may rise and proceed on their journey to Bethlehem. The cloisters consist of four bays, each some 186 ft. long, with 296 pillars. Proceed first to that on the right, which is the eastern bay. It is formed by six large ogival arches, which rest, together with those of the groined roof, on buttresses ornamented with groups of marble pillars; each arch is divided half-way into three small round-arched openings divided by coupled shafts, and the rest of the wall above occupied by two small Norman windows within the ogive, most of which retain their rich filling-in with Moorish ornaments. The cloisters are lighter and more elegant than the church; and the Romanesque is here very pure. Observe the cornice of chequer and billet mouldings, the zigzag pall and dog-teeth pattern, the capitals of the piers and bases, with strange subjects and arabesques; some imitating palm-leaves, others Moorish basket or corbel work. Romanesque capitals, modified and bastardised; others formed by serpents twined; great originality, and even delicacy in the execution, being observed on many.  Notice, among the rest, the relieves on the abaci of the pillars that correspond to the third circular arch close to the third pier or machon in the eastern bay. The abacus represents two scenes of the same subject. In the one, some mice are gravely going through the ceremony of the funeral of the cat, who is borne on a hearse; the procession is preceded by a mouse carrying the hyssop and holy water. The corpse, stiff and motionless, lies there to the utter exultation of the enemy. In the second part, the wily cat, who had counterfeited death, springs out of the hearse, and hunts about the terrified undertakers, mutes, and priests of the miczy tribe, who fly in all directions. The capitals under this abacus are sculp-

tured with cocks fighting, etc. Opposite is the *Lavatorio*, indifferent; close to this capital, another representing battles between gladiators. The rest are hunting scenes, historical and satirical representations—legends of saints' lives, etc. etc. The cloister garden is curiously laid out into Gothic arches and beds of ivy, box, etc. Observe on a wall the words '6th company' written, a vestige of the passage of British troops here.

Observe, also, the outside of the *Capilla de las Sastrea*. At the extremity of this bay or gallery is the Chapter-House, in whose hall many celebrated councils have taken place. The interior is indifferent; the roof, with a waggon-vault of pointed section, very effective; the entrance-door Norman. There are several vestiges here and there of the palace of Augustus, and a small mosque or mihrab with a Cufic inscription, built A.D. 960, and the stones used to build the cloister are mostly Roman, and of the former edifice. Observe from the garden the exterior decoration and form of cloisters, that of Chapel de las Sastres with pinnacles and open-worked gallery, the fortress-like apse, etc.

The Cathedral of Tarragona is a sort of Escorial, and contains the ashes, lately removed from Poblet, of several mighty kings and queens of Aragon. Here, at the Trascoro, rests, at last, Don Jayme el Conquistador, the great hero of Cataluña (1276), the son of Pedro I. the Catholic, and Marie de Montpellier. The many and bold conquests of this Catalanian Cid (that of Valencia, Murcia, Majorca, etc.) are all poems. He was one of the first sovereigns who established standing armies in Europe, and, among other wise institutions, the municipal body of Barcelona, called el Consejo de los Ciento, was his work. He was on his way to the monastery of Poblet to be

come a monk, when he died at Valencia, July 27, 1276. On his death-bed he confided his dearest jewel, the goodly sword, la Tizona, to Don Pedro, in whose favour he had already abdicated that same year at Alcira.

There are no good pictures in the cathedral, save some Viladomats in the Chapel de la Concepcion. The stained glass is inferior here to that of earlier times, for the art began to degenerate about the middle of the 16th century, when it was put up. Observe, however, the transept rose-windows, representing to the right St. John, to left the Virgin. The purple and orange hues are still rich and deep. The enormous choral-books may be looked at, date end of the 16th and beginning of the 17th centuries, most and the best by the female Tarragonese illuminator, Angelica. The capitals are indifferently designed.

On the way to the Cathedral, in the picturesque Plaza, visit the ancient Phœnician well, of which there is a model in the Museo Provincial. Also this interesting Museo, for its own sake. It stands at the head of the Plaza and contains a large variety of fragmentary Roman sculptures, vases, etc., and a very fine piece of tessellated pavement, with a Medusa's head in the centre. Ask for the beautiful set of sculptures brought here from Poblet when the monastery was destroyed.

[The remains of the Roman amphitheatre, near the seashore, are now enclosed in the *presidio*, where are lodged 1800 convicts employed upon the works near the station.]

The little church of San Pablo is situated behind the Cathedral. It is an interesting relic of the Romanesque, and has lately been included in the cloisters of a new ecclesiastical college, whereby it will probably be well preserved.

*Sta. Tecla*, close by, of 12th century; very interesting, as an historical datum for architects.

The walls date of the Roman time; the foundations, now mostly buried, are Carthaginian. They are full of character.

Excursions may be made from Tarragona to the Roman *aqueduct*, 1 league, 1½ hr. Take a carriage from the hotel, 40r., or walk. Follow the Lérida road. The Fort and Bastion del Olivo, the scene of fierce resistance during Suchet's siege, is left on the right; the road is dreary and desolate, aloes beginning to usher in the African vegetation of the south. The aqueduct, now ruined, stands picturesquely in a small valley amid the fan-like palmito, the wild thyme and sweet-scented rosemary, and some, but rare, pine-trees. The bridge is now called Puente de las Terreras, and carried the water of the Gayá from the Pont d'Armentara, by Villarrodoná, partly above and partly under ground, the distance of 20 m. It consists of two rows of arches, the lower of eleven arches, and that above of twenty-five; its large square stones hewn regularly together.

	Feet.
Width of piers at the base . . .	12
Width under the impost . . .	6½
Span of arches between piers . . .	22½
Length of bridge . . .	876
Height from lower part of level . . .	83½

One can cross it easily, though not on horseback and at full canter, as a local hippic hero did some time since. The view from it is extensive; Reus is seen in the distance, the Francolí close by, and Constanti. It was injured by the Moors, strange as it may appear from such hydraulists, and repaired centuries after by Archbishops Joaquín de Santiyan de Valdivielso and Armañac, to be again destroyed by Suchet.

1. Another excursion from Tarragona is to *Torre de los Escipiones*.—1 league



N.W., same conveyance, fares, and time. Upon a large square base rises a monument formed by huge boulders, about 30 ft. high. On the side towards the sea are two figures, each rising on a small pedestal, their heads resting in their hands, and the countenance expressive of grief, personifying Sorrow. The inscription is illegible, the word *Perpetuo*, a mockery now, being alone deciphered. That this is the tomb of the Scipios, no reliable tradition affirms. Extend the excursion, if possible, to the old ruined castle of Tamarit, overhanging the sea, and walk back along the coast. The views are most glorious. *Excursions to Reus and Poblet.* See pp. 509, 510.

The produce of el Campo de Tarragona is great and varied—maize, corn, fruit, and the excellent sweet and dry grape with which the *Vino de Pobladas* is made, which, though not very good (aunque cabe mejoria), is probably better than that made in Pliny and Martial's time, and which, according to both (N. H. xiv. 16, Mart. xiii. 118), rivalled the Falernian, which modern dégustateurs would now pronounce 'poor stuff'; but that of el Priorato is first-rate, and may be compared to any in Cataluña. There are conveyances to Priorato, 9 hrs., to Falset by dil., whence to Priorato riding.

## TOLEDO.

Capital of province of same name; population 17,668; an archbishopric, having for suffragans, Madrid, Cordova, Jaen, Cartagena, Cuenca, Sigüenza, Segovia, Osma, and Valladolid.

*Routes and Conv.*—1st. From Madrid by rail: time 2½ hrs.; fares, 1st cl., pes. 8.45; 2d cl., pes. 6.40; distance, 70 kil. Two trains per day, starting from Las Delicias Station. An uninteresting and slow line, but preferable to the old Castillejo route. The station at Toledo is near the Alcántara bridge, outside the city and 20 min. from the hotels. Omnibuses in attendance, which take travellers either to Hotel Lino or their office in Calle Ancha; fares, 2r.; and 4r. for the largest portmanteau, a tariff regulated according to weight. 2d. From Cordova, Alicante, Valencia, Granada, etc. (South), stop at Castillejo, whence, in 1½ hr., to Toledo. Trains in attendance, corresponding with the express trains. 3d. From or to Talavera de la Reyna, by dil. and rail, not recommended to passing tourists. 4th. From or to Seville

through Almaden, riding; not recommended.

*Hotels.*—Poor. Fonda de Lino; Del Norte; Imperial; 7½ pes. Casa de Huéspedes, Figueroa, Santa Isabel 16, the best.

*Cafés.*—Suizo, Zocodover; Imperial, Zocodover. *Bookseller.*—Fando, Alcazar 20. *Photographer.*—C. Alguacil, Cordoneras 1. *Toledo Cutlery.*—M. Marin, Calle del Comercio 75.

*Bull-fights* during August and September, and a *new Theatre*.

*Climate.*—Owing to its elevation, treeless suburbs and country around, the climate is far from being either pleasant or wholesome; there is great heat in summer, and Siberian cold winds blow in winter. The average mortality is 1.35. Plantations are now slowly beginning on the river-meadows and skirts of the town, and water has been recently brought, which will add to the health of the inhabitants.

*General Description, Aspect, etc.*—Though now fallen so low as to rank among the last of provincial towns, Imperial Toledo—the beloved city of the Goth, the Toledo of the Jew, who

shared its wealth with the Moor, and with him added to its splendour, and finally the Court and residence of Charles V., the master of the world, *el César*—bears still a seal of grandeur and pride, massiveness and eagle-dominion, well befitting that rock-built eyry from which the soaring watchful spirit of Charles V. was wont to sweep across the world in search of new realms and glory. Upstart Madrid, raised in a morbid hour to suit the purpose of a selfish vow, is common-place and provincial-looking; nothing but the largest village in Spain. Valladolid, that other capital of the past, is mean in appearance, monumentless, ill situated, a shifting tent pitched by the roving monarchy on a wind-blown plain, and justly abandoned to the corn-grower. Seville itself, notwithstanding its Guadalquivir and wondrous edifices, cannot compete with Toledo for lordly situation, aspect, and metropolitan character. Built on a high rock, almost perpendicular on all sides save where it slopes towards the Tagus, as if intended for the throne of Hercules, by whom, legends assert, it was founded, Toledo is seen from a great distance rising majestically, with its stone sombre-looking edifices spreading terrace-like one above the other; whilst the Tagus winds its way beneath the walls, along and through the horseshoe formed by the *Prensa del Corregidor* and *Mill del Capitulo*, and then flows on through the now treeless Vega, once so densely planted with the mulberry and palm.

Toledo is a museum, the Pompeii of Spain, and its former 200,000 inhabitants seem to be taking their siesta rather than to have departed from it for ever. Its steepleless churches, crumbling palaces, dilapidated walls, are so picturesquely grouped, have such individuality, colouring, and relief, that it seems as if some great painter, say

Salvator Rosa or Turner, had been allowed to realise here the Irishman's idea of *building ruins*. It is striking at all hours, and from all points of view; but the tableau is grander still from the Vega below, and at sunset, which is more in harmony with the feelings raised by the widowed city of the Goth; for then, when twilight smooths away the hard outlines of the emaciated corpse and conceals the many gaping scars inflicted by time and man, the masses come out tinged by the last rays of the sun with roseate hues and rich warm browns, with sufficient depth given to the shadows to produce a mysterious, grand, stern, and solemn vision of the past. There is then about the whole scene the silence of a tomb, the solitude that attends misfortune, and the calm of fate itself. Indeed, Toledo, which has seen so many nations, once leading civilisation, bend their knee before her, and then pass away, lies neglected by their heirs, and forgotten by all save that immortal race of painters, antiquaries, and poets, with whom the past is a religion, and every monument a brilliant page and a deep lesson.

Toledo abounds with prout-bits, nooks and corners most invaluable to the painter, and as yet but little known or inaccurately rendered. The streets are steep, narrow, and winding, like all those made by the Moor. The houses are low, made of stone, coloured by the hue of five and six centuries, somewhat sombre and severe, with patios and other Oriental characteristics, which the Christians adopted after the expulsion of the Arabs—an exception almost general in Spain, for, apart from the distaste for any art practised by the infidel, Spaniards have not only never understood the beauty and excellences of the Moorish style, but have always spoken contemptu-

ously of it. Mariana, who, *par élat*, holds their customs in abhorrence, calls the Moors 'poco curiosos en su manera de edificar y en todo genero de primor,' and Pisa asserts that Toledo will never recover from the treatment it received at the hands of the Moors. And yet, had they been allowed to remain longer, the Moors would have made Toledo a second Granada, and carried their civilisation into the heart of the Castiles. One of their poets exclaims, 'Toledo surpasses in beauty the most extravagant descriptions; she is, indeed, the city of pleasures and delights. God has lavished upon her all sorts of ornaments; he has given her walls for a turban, a river for her girdle, and the branches of trees for stars.'

Preserving but little of the Roman period, not much more of the Gothic, Toledo is especially rich in edifices of the Moorish style, not all built by the Moors, but, as said before, adopted by the Castilians of the 14th, 15th, and 16th centuries. The Gothic has some magnificent examples also, and its combinations with the Saracenic and plateresque are to be studied in many churches, private houses, and public buildings. The city has been lucky enough to avoid the influence of the Græco-Roman period, although it has not escaped from the churrigueresque, by which many of its houses and churches are disfigured.

The Spanish spoken at Toledo is considered the purest, and some Spanish writers are of opinion that the Spanish *romance* came to light under the soporales (arcades) of the Zocodover, arising from and being formed by the mixture of the many tongues then spoken here. Alfonso X. decided by a law that, in cases of doubt, the Toledan pronunciation and interpretation of the sense of words should prevail. One of the characteristics is the full and broad

pronunciation of every syllable, in which the Toledanos chiefly differ from their other Castilian *paisanos*—viz., *prado* is abbreviated by Madrilénians into *prao*, *soldado* into *soldao*, and the like. Patois does not exist in the Castiles, and the peasant speaks as good Spanish, often better, than the nobleman. The very few exceptions are found only in the pronunciation of some words—*mesmo* for *mismo*, *sol* for *sol*, *flor* for *flor*, etc.; the Arabic, which contributed so much to the formation of the language, survived at Toledo long after the conquest by the Castilians, and was adopted in public documents, and even on medals and coins.

*Its History.*—If we are to believe the bombastic early historians, or rather chroniclers, of Toledo, who divided the hill on which the city stands into seven imaginary ones to assimilate its situation to that of Rome, the origin of this city is contemporary, at least, with the creation of the world. The *Cronica General* and Moen Diego Valera, and others, mention most gravely the names of King Tartus, Rocas, Pyrrhus, and the Greeks, who came here to found a colony, 'por viâ de Inglaterra,' as 'tout chemin mène à Rome.' Others interpret it from Toledo, the Hebrew 'City of Generations'; some will have it derived from Thal, height in Hebrew, whence *atal-lâh* in Arabic and Spanish, being *Atalaya*, a place of look-out; *tallâh*, a prefix applied to many Spanish cities—the *Talaveras*, etc. Nebuchadnezzar, Hercules, and Thubal, are discussed at great length, whether they were or not the founders, in the chronicles of that happy age when time was anything but money, people credulous, and the cloisters cool and shady. Archbishop Don Rodrigo assigns the foundation of the city, 146 B.C., to the Roman

Consuls Tolemon and Brutus, although it had already been taken forty-six years before by Fulvius Nobilior (U.C. 560, B.C. 192), when it was already, says Livy, 'parva urbs, sed loco munita' (Livy, lib. 35, cap. xxii.; and same book, cap. vii.) Coins have been found which were struck here, and date of the Roman Republic—they represent a horseman with a lance in rest, and the word 'Tole . . .'; but none are extant of the Empire, according to Florez, who denies it ever was a *Colonia*. The many slabs, with inscriptions, models, etc., that might suggest the contrary, were forged by that curious tribe of pseudo-antiquaries of the 16th century who lost so much time, money, and erudition in trying to exalt the antiquity and privileges of ecclesiastical property, in which many were personally interested, and whose *cronicones* once inundated all Spain. But in the mythical Hercules we may see the Phœnician founder of a small colony, which was augmented and absorbed by the Jews, who fled to Spain after the fall of Jerusalem, and peopled so many Phœnician colonies. Christianity was introduced into Toledo by St. Eugenius, a disciple and friend of St. Denis, whose body was much sought after—Alfonso VII. already obtaining an arm, in the 12th century, and Philip II., a still greedier collector, the whole body. The list of its bishops begins to have some regularity only from the Peace of Constantine, Toledo never ceasing hence to be a great Levitical centre, and chosen by the Spanish Church for the seat of its celebrated councils, the first of which was held in 400 A.C. The Goth Leovigild (569 A.C.) removed his court from Seville to Toledo, which became the capital of Gothic Spain; the dynasty was consolidated by his successor Recaredo, who (586) established

the Catholic faith over the hitherto prevalent Arianism, that Protestantism of bygone ages. The Goths now reigned everywhere; the Romans of the Lower Empire no longer held the coasts and ports of the Mediterranean. Under the Goths, and especially in Wamba's reign (673), Toledo became very prosperous and important, and its wealth enormous, as may be gathered from the nature of the spoil that fell into the Moors' hands not long after. But under Wamba, the great benefactor of Toledo, its glory began also to decline through the slow but certain dissolution of that empire, caused by the very nature of the Gothic legislation. Wamba recovered from the poison given to him by Ervigius, only to leave to the usurper the enjoyment of a crown he had not sought, and withdrew to the cloister of Pampliego, where he died a monk, one of the many monarchs who, in Spain more than in any other country, have changed the purple for the cowl, and at that period of life and glory when most actors do not know how to retire opportunely from the stage. The corruption of Witiza's court, the dissoluteness of the clergy, of which the third and fourth canons of the 16th council give us the details, were so many causes of the downfall of the monarchy, to which must be added also the long-proposed revolt of the Jews, provoked by the intolerant and cruel decrees of Sisebut and other Gothic kings, and the councils, the 16th and 17th, which finally confiscated their property and made them slaves, drove them to revolt, and by their secret intelligence with the Berbers, paved the way for the Moor, with whom he divided, as usual, the spoils. Roderick issued now by the gates of Toledo to meet the Mussulman at Guadalete, dressed in gold and purple, and standing in his ivory chariot, and

followed by wavering legions, and his defeat and death sealed the fate of the Gothic empire. In the spring of 712, Tàrik arrived before Toledo, and in March of that same year, during the festivities of the Lent (and not Palm Sunday, as the Tudense and others erroneously state), the Jews opened the gates of the city. Many, most indeed, of Tàrik's soldiers were Jews, or rather *Moisantes*, as the Spaniards called them, and descendants of those Yemenite tribes which, three centuries before Solomon, had embraced the Jewish religion and spread subsequently over Western Africa, and became part and portion of the Berbers. Some did also follow, though probably disguised or adulterated, the Christian religion, and others the dogma of Zoroaster. Thus many of the Arab names were derived from the Hebrew:—Yacoub was Jacob; Ibrahim, Abraham; Yussúf, Joseph; Moussa, Moses; Haróún, Aaron; Ayub, Job; Suleyman, Solomon, etc. All these similarities explain, moreover, the tolerance of the conquerors towards the conquered, especially in their laws; but this tolerance turned soon into persecution, when the rigid and exclusively Mohammedan Arabs arrived; the importance of Toledo decreased when Cordova became the court and capital of the Khalifate, founded by Abdur-r-rhamán; and the Mozarabs and Jews once more began a series of revolts, which paved the way to the capture (May 25, 1085) of their city by Alfonso VI., who took the title of Emperor.

The first King of Spain styled 'Catholic' was Recared, when he abjured Arianism from political principles. 'His Majesty' was adopted by Charles V.

Toledo now regained its former importance—was consecrated as the ecclesiastical head, primate of all Spain, and so loyal to the throne that in a matter of *primado*, or precedence in Cortes, the

King settled the difficulty by saying, 'Let Burgos speak first; I will speak for Toledo, which will do what I wish.' For the armorial of the city was substituted the sovereign's personal one, the *Cid* was named the Alcaide of the city, and the archbishopric was given to a French monk, called Bernard, who had just established the Cluny Order at Sahagun. The walls were repaired, palaces built; and so elated was the King with his triumphs that he attempted more than his means allowed him—was routed by the Moor several times, especially at Zalakah—lost his son and the flower of Castilian nobility at Nelis; and at his death, the Moor besieged Toledo, which he would have recovered had it not been defended by that same Archbishop Bernard and Alvar Fañez. The names of Alfonso el Batallador (IV.), Pedro el Cruel, and the fair Maria de Padilla, Enrique of Trastámara, Ferdinand and Isabella, are associated with many eventful pages of Toledan history. About the beginning of the 16th century, Toledo reached the acme of prosperity. Buildings rose in all directions, the nobility lived here; and the court of its kings was unequalled in splendour save by that of the *imperium in imperio*, the Arzobispado. The archbishops of Toledo were a race of mitred kings; they had monopolised all the learning of the age, hence their omnipotent power and influence. They were great alike in the arts of war as in those of peace, headed armies and won battles, drew up charts and codes, built cathedrals and bridges, founded universities, colleges, and libraries—the Rodrigos, Fonsecaas, Tenorios, Mendozaas, Ximenes', Taveras, and Lorenzanas, were the real lords of Toledo, and the *third kings*, as some of them were designated. Their wealth was enormous. Navagiero, Venetian ambassador to Charles V., tells us that the revenue of the Archbishop amount-

ed then (1524) to 80,000 ducats, that of the Archdeacon to 6000, and the ordinary clergy to 200; 'di modo,' he adds, 'che i padroni di Toledo, e delle donne præcipué, sono i Preti, i quali honoro buonissime case, e trionfano, dandosi la miglior vita del mondo senza che alcuno gli riprenda,' but the latter specially applied to the *lower* clergy, ever ignorant and indolent to this day, and worthy then, as much as in the darker ages from the 7th to the 11th centuries, of Alanus' facetious remark, 'Potius dediti *gulæ* quam *glosæ*; potius colligunt *libras* quam legunt *libros*; libentius intuentur *Martham* quam *Marcum*; malunt legere in *salmone*, quam in *Salomone*' (De Art. Predicat. ap. Lebeuf, Dissert. vol. ii. p. 21), of which the Span. proverb is but a *variante* which thus sums up the felicity of a *cura*, 'La olla, su misa, y su Doña Luisa.' In 1700 the rents of the Archbishopric were even greater. In the curious and trustworthy, though in Spain *prohibida*, 'Vita di Ossuna' (Amsterdam, 1700), Leti tells us that it had 'di rendita annuale 300 mila scudi; quando è cardinale (such as Cardinal de Borbon) se gli lascia Goder tutta, ma quando é altro Prelato soli cento mila, e il resto, va ala beneficio del Re,' that of the chapter, then, was of 200,000 scudi.

Juana le Loca was born here 1479, and was also proclaimed in the Cathedral jointly with her husband, May 22, 1502. But one of the most dramatic pages of the history of Toledo, as also of the whole of Spain, was the rising of the Comunidades, of which this city was the seat and cradle. This insurrection, to which some have ascribed most erroneously a spirit of democracy, a modern word and thing, was nothing but the resistance of the nobility and clergy to the stranger—that natural foe of early nations and especial bugbear of the children-peoples of the south and

east; the armed opposition of *nosotros* (reduced to *yo* when the horizon is cloudless) to the Austrians and Flemish.

In the Convocatoria, sent by Toledo as a watchword to the rest of Spain, among the seven *pecados*, sins or plagues, of Spain, we read:—'Lo cuarto los agravios hechos á los *naturales*; lo quinto los desafueros que han hecho los *extrangeros*.' To which the burthensome taxes, which ought to have been paramount, are added as a secondary reason for complaint. But the taxes were paid, Padilla and his accomplices' heads fell, the clergy of Toledo saw their cathedral sacked by the mob, and the nobility, weakened already by Ximenes, that Spanish Richelieu, bent the knee before the German 'Cæsar.' When the Court was removed to Valladolid, the prosperity of Toledo began to decrease. The population, consisting of 60,000 *vecinos* in beginning of 15th century, dwindled to 5000 two centuries after. In 1516, 30,000 fighting men, all citizens of Toledo and its suburbs, mustered up in the city; and in its manufactures of silk and wool 10,000 persons had been employed (Mar. Sic. p. 308). In 1565, the decree declaring Madrid Unica Corte was the death-blow to its already much diminished prosperity.

In the war of succession, Philip V.'s competitor offered to make Toledo once more the capital of the kingdom, were he to become its ruler; but had he even succeeded in the latter point he would have failed in the former, for now the play was over, the actors gone, the lights put out, the scenes broken up and laid aside, and the few remaining spectators would have no longer understood the old glorious words of the past.

*Sight-seeing.*—Cathedral, Church of San Juan de los Reyes, Sta. Maria la Blanca, el Tránsito, Sta. Cruz, and minor churches. Public edifices—Alcazar, manufactory of arms.

*The Cathedral.*—Of the primitive cathedral of all, where and what it was, how, when, and by whom founded, nothing is known. We read on the consecration stone, which is preserved in the cloister, and was discovered 1591, that the Santa Maria was consecrated as such under King Recared, in the year 587, and that several councils took place within its walls, at which were present Saint Eugenius, the first archbishop (whose body was found in the cathedral of Saint Denis in France, and given to Philip II. by Charles IX.) of Toledo, St. Eladio, Julian, etc. According to a very early tradition, this same cathedral was visited, Dec. 18, 666, by the Virgin Mary, who came down from Heaven to invest Archbishop Ildefonso with a chasuble. After the capture of the city by the Moors it was turned into a mosque, which, according to some, was pulled down and a larger mosque raised about 1032, in Ismael's reign, but of this nothing remains save a tank, or *algibe*, now in the patio of the church of San Pedro, and converted into a miraculous well, whose water cured all diseases except superstition, and on which Alfonso VI. ordered a book to be written. When the city was recovered from the Moors by Alfonso V., in 1085, it continued to be the *Aljama*, or Mosque, for some time, according to the promise of the king; and the now destroyed church of Santa Maria Alficon became the temporary cathedral. But Bishop Bernard, who, at the request of the king, had been sent from France by Hugo, abbot of Cluny, to reform in Spain the rule or order of St. Benedict, and became Archbishop of Toledo, aided by Queen Constanza, a native of France like himself (see above, the History of Toledo), on the night of the 25th October, 1086, entered the mosque, destroyed all traces of Moslem worship, and converted it by this *coup d'état*

into a cathedral. The *Alfaki*, seeing that opposition would be vain, diplomatically went to complain to the king, who was incensed when he heard that his promise to the Moors had been violated by his queen, and begged their pardon for it, which was easily granted, but the *fait accompli* was respected, and the cathedral continued to supersede the mosque of the infidel. The church, richly decorated, was also used for a monastery, and the Benedictine Monks of Cluny were placed here; hence the names and portions of cloisters, vestries, refectories, etc. But after a century and a half, St. Ferdinand determined, according to his habit, to destroy the mosque, however Christianised it had become, and erect a magnificent basilica. The mosque was accordingly pulled down, and the king and Archbishop Don Rodrigo de Roda, in August 14, 1227, laid the first stone of the present one. The architect who designed and for nearly fifty years directed the works, was Pedro Perez Diaz, who lies buried in the sacristy of the Capilla de los Doctores, near the Sagrario, and whom the epitaph calls 'Magister Ecclesie,' and asserts 'qui præsens Templum construxit;' he was one of the best architects of the 13th century, and died 1285. In January 1493, the roof was finished, and the main portion completed, therefore, after 266 years of almost uninterrupted works; with the exception of the subsequent additions—viz. the Mozarabic chapels, those of Reyes Nuevos, Sagrario, Ochavo, etc. The architects after the death of Perez were Rodrigo Alfonso, Alvar Gomez (14th and 15th centuries); and after them Martin Sanchez, and Juan Guas, the architect of San Juan de los Reyes. It was plundered by Padilla's wife and the mob in 1621, and by General la Houssaye in 1808.

*Its Style and Proportions.*—It is au

oblong square, except on the E. side, where it forms a semicircle, measuring 404 ft. (Spanish) long from E. to W. ; and 204 ft. wide from N. to S. Mariana, no connoisseur after all, calls this cathedral La Rica, that of Seville La Grande, that of Leon La Sutil, or Gentil, and so on, which means but little, and is too often quoted here and abroad. The style of the edifice belongs to the best period of the Gothic, which prevails alike outside and in the interior, with a few exceptions here and there appertaining to the Gothic of the 15th or florid decline, the plateresque and Græco-Roman, the Saracenic itself not being forgotten. There are still traces of the Byzantine about details belonging to the earlier portions of the cathedral, where the early Spanish-Gothic reigns in all its simplicity, majesty, austerity, and strength. The splendour, lightness, and almost Saracenic character and richness of details of the Gothic of the 15th century have also unrivalled examples ; and there are not wanting specimens full of individuality and typical of the different styles that prevailed in turn from the 15th to the 18th century, to which if we add that the greatest artists of the day enriched it successively—that Borgoña, Berruguete, Cespedes, and Villalpondo ; Alias, Copin, Vergara, Egas, and Covarrubias ; and some hundred or more artists, were employed during six centuries by the wealthiest and most enlightened clergy that Spain ever possessed, it will be easy to see that this cathedral is a complete museum of the different ecclesiological periods in Spain, from the 13th to the 18th century. The exterior does not correspond to the interior in harmony, majesty, details of sculpture, style, etc., and is inferior to that of Leon and Burgos, where the admirable grouping of the masses, the projecting angles, and the general dis-

tribution, produce great variety, movement, and life. The stone employed inside came from the quarries of Oliguelas, situated two leagues from Toledo. It is easily worked, soft when just extracted, and becomes hard with time. The external portion is all of Berroqueña stone, save the ornamentation of portals, which is also of Oliguelas white stone.

*Exterior.*—This is, unfortunately, partly concealed by being blocked up on all sides save one by different buildings, and, moreover, its being situated on low ground. The principal features are, eight elaborate ingresses of different styles ; a tower, the only one completed of the two proposed ; and the façades and cloisters. The best view is from the Plaza del Ayuntamiento, in which the grand façade is situated, and also from that of San Yuste. The principal façade, the western, called *del Perdon*, looks to the town-hall opposite ; the Archbishop's Palace is to the right. On the left of the spectator rises the belfry-tower, and to right Cisneros' Mozarabic chapel, with its elegant cupola and Gothic open-work ; both these portions of the edifice, which are salient, seem linked together by an iron railing, with pilasters and jarrones, forming a spacious lonja on which the three portals open. That to right is the Puerta de los Escribanos, called also of Judgment ; to left, de la Torre, or of Hell ; and the central, del Perdon. These portals, date 1418-50, were designed by Alvar Gomez, Martinez, etc., and belong to the rich Gothic of that period. Over each of the three doors is a relieve ; that in the centre represents the Virgin alighting upon earth, and placing the casulla (chasuble) on St. Ildefonso, a tradition much venerated here, and reproduced in every possible manner. Over the right door is the Last Judg-



ment, not so good as the former; and over the third are some *estrellones*, decorated with heads, etc. The second stage or portion of the façade is ornamented with a *relievo* representing the Last Supper, with full-sized statues; sixty statues of saints, kings, and prophets, small heads of angels, marble pillarets, the leaf ornamentation, and other details, profusely distributed, which are all of that period, as well as the Gothic open-work parapet, and a colossal central statue of Religion. The third or upper storey is Græco-Roman, and a sad addition of Durango's, which dates 1787. On the S. portion of the cathedral we find the façades of *La Llana* and of *Los Leones*, the former of which is the most recent of all, and dates 1800, when it was awkwardly placed instead of the former *Puerta de los Carretones*. Its style is classical and indifferent. The *Puerta de los Leones* is a beautiful specimen of the rich Gothic of the 15th century (it dates 1460), and is the work of Egas. The exquisite ornamentation by the *imaginero* Juan Aleman. The upper portion was modernised at the end of the last century by Durango. Four lions supporting escutcheons, and placed upon marble pillars before this door, gave to it the name it bears. The door itself is formed by a magnificent pointed arch of the purest style of the 15th century, decorated with niches on each side, with statues under rich canopies, and an infinity of exquisite details—the *relievo* of the Virgin's Assumption is modern. Over the door are very high *relievo* medallions, with busts of Apostles, and full-sized statues—they are modern. All this is crowned by a modern front, with a colossal St. Augustin. The exteriors of the bronze doors are a masterpiece of Villalpando and Diaz del Corral, and date 1545-50. The insides are by

Aleas and Miguel Copin, sons of Diego Copin, of Holland, and are equally exquisite. Observe the vases, children, centaurs, battles, etc. These doors cost 68,672 maravedis, a large sum then. And yet even then very little, when one looks at this entire portal and takes into account the labour and thought necessary to produce so highly finished (and, it must be confessed, incongruous) a composition.

At the other extremity of the transept (to the N.) is the *Portal del Reloj*, called thus from its clock; and known also as *Puerta de la Feria* from the August fair which commences here. It dates end of 14th century. It consists of a large pointed arch, on the sides of which, on the archivolts, etc., are several *relievi*, hard, rude, and vague in composition; as are all those of that early style. The bronze doors are the work of Zurreno and Dominguez (1713), who endeavoured to imitate those of *Los Leones*. The insides are prior to this date, and the carvings good. The *relievi* over the door are very early, and represent scenes from the life of the Virgin. The statues and groups flanking the ingress have a mysterious meaning, which has remained unexplained—observe a queen holding a book, a groom leading three horses, two women wrapped up in cloaks, etc. The rest of this façade is modern. On the right of this façade is the salient chapel of San Pedro; on the left the *Sagrario* and *Ochavo*. Between these runs a very fine Gothic railing of the end of fifteenth century, the work of Maestro Paulo. The tower on the left, very high and square, is the work of Alvar Gomez, and dates 1425. The clock dates 1792, and cost £7000. The upper capital was added by Durango. The *relievi* are indifferent. On the N. side we have still two more portals; that of *Sta. Catalina*, the earliest, dates 14th century. Observe

the Gothic gilt ornaments and black slate pillarets. A marble pillar divides it, the capital of which is formed by a basso-relievo, representing the burial of St. Catherine; and over this pillar rests the effigy of the saint, painted, and 'estofado,' and two larger ones at the extremities. Over the lintel is the Annunciation of the Virgin, painted expressly by Luis de Velasco, in 1584. The *Portal de la Presentacion* is a gem of the plateresque at its best period. It was begun in 1565, and completed about end of 16th century, and is the work of Castañeda, Hernandez, Manzano, and others. The arch is 40 ft. high, and 20 ft. broad; the pilasters, frieze, cornice, and triangular summit which crowns it are decorated with exquisite reliefs; the statues and medallions are good. Over the key-stone, which binds and closes the sweep of the arch, is an oval mezzo-relievo, representing the mystery of the Presentation of the Virgin.

*The Tower.*—This is a noble monument, lofty, elegant, and full of character. It is 329 ft. high, and was begun by Archbishop Tenorio, 1380-1440. It is the work of Rodrigo Alfonso and Alvar Gonzalez. It is composed of three Gothic storeys, and is crowned by a circle or crown of iron rays, terminating in a colossal cross. The Berroqueña stone, that of La Rosa, marbles and slate, are the materials, and the general effect is that of a colossal filigree custodia, or chandelier of Arfes, seen by the wrong end of a telescope. The tiara-like and effective circle of rays is crowned by balls, a cross, a weathercock, and an arrow. The great bells of the cathedral are here, amongst which is the 'Gorda,' which was put up in 1753, and weighs 1543 arrobes. Its sounds are excellent. The Matraca, Esquilon, etc., are so many lions with the campanero; but

chimes and carillons are not things of Spain, though church-bells are used for more positive ends, such as 'el toque á rebato, á somaten, á fuego,' when the number of *campanadas* designates the exact *barrio* where the fire breaks out; and is duly learnt by heart by every prudent *vecino*, so much so, that those ignorant of the toques are held next to idiots, whence the proverb, 'Repican campanas y no sabe donde,' equal to being informed of the most common thing: 'Hombre estas como si no hubieras oido campanas.'

For the *cloisters*, see end of description of the cathedral.\*

*Interior.*—The interior is divided into five naves, the lateral chapels occupying the sixth and seventh at the E. side; that of the centre is the largest, and measures 116 ft. high—the lateral diminish gradually in height and width. The roof is composed of seventy-two *bovedas*, or vaults, resting on eighty-eight piers, forming groups of shafts, varying from eight to sixteen, and standing on one only and same base; the capitals are composed of a plain foliage. Some of the shafts stop half-way to receive the arches of communication; the remaining continue to rise and bend with the gentle curve of a palm to support the arches, forming the groined roof of the central nave. The 750 stained windows shine between these rows of arches, and form a treble wall of glorious painted glass. The ogive between the decreascent central and mediate bays

\* *Principal Festivities.*—The Holy Week ceremonies are very magnificent, far superior to those of Madrid, and well worth seeing. San Ildefonso, the Tutelar Saint's festival, is also a great day at the cathedral and town (January 22).

*Hours.*—The cathedral is open daily, from 7 A.M. to the *oracion* (evening about 6); but to see the jewels and choir, the visitors must choose some time after 2 P.M.

is sharply pointed and of very elegant design ; between these latter and the extreme lateral and lower ones, the ogive is severer, not so pointed, and of an earlier style. On the capitals and bases of most of the piers, excepting perhaps those of the central nave, where the 15th century is seen in all its splendour, the Byzantine has left many a vestige of its influence, marked, moreover, in other portions of the building. The pavement is of bluish-white marble placed as a chess-board. The extreme lateral naves are railed by excellent rejas, to form twenty-three chapels of different styles and periods. In the centre the choir sadly blocks up the nave, and conceals the high chapel and altar. The whole edifice rises on a spacious crypt or vault, distributed into five naves, also of same width and length, but not height, and divided by eighty-eight square piers, which support the upper ones above. The roof outside was a *giorno* for a long time, that is, was covered in only by Gothic open-work parapets ; it was tiled up subsequently. The exterior means of strengthening the walls by flying buttresses have also led to effective decoration and effect.

The transept is spacious, and lighted by two splendid rose windows. Over the arches formed by the intersection of the four lower bays, runs a long gallery of curved diminutive arches. The salient angles formed by the meeting of the cylindrical vaults which cross each other, and the joints of the stones, are marked out with gold fillets. The niches contain several stiff, rudely-executed statuettes, of white stone, which seem, as it were, the ghosts of the grave and holy personages, who, full of life and movement, radiant with light and colour, draped in gold brocade tissues, stand in the painted windows just above.

The lateral naves wind with a beautiful sweep round the apse, offering to the view a charming perspective when seen a little lower down, and through the arches opening round the presbytery. Another good point of view is from the Altar of the Descent, and also from Puerta del Perdon. There breathes throughout a spirit of grandeur, loftiness, and majestic repose. The pomp and splendour of the ogival of 15th century is to be admired as much as the simplicity, mystic character, and sober style of the 13th. It is lower than that of Seville, smaller too, and not so well lighted.

*High Chapel.*—Prior to end of 15th century, the high chapel occupied only the space between the railing and the steps leading to the presbytery—that is, was placed under the second boveda (vaulted roof) of central nave ; and the first boveda, now the presbytery, formed a chapel called *de los Reyes Viejos*, which was founded by King Sancho el Bravo for a burial chapel for the royal family ; and in it were buried Sancho the Brave, Sancho el Deseado, Alfonso VII. his father, king of Portugal, Don Sancho Capelo, etc. Cardinal Cisneros (better known to English readers as Ximenes) obtained from the Catholic kings leave to enlarge the high chapel, leaving the royal tombs where they were. This took place in 1498, and shortly after the retablo and present tombs, etc., were completed. This chapel is 56 ft. long, by 45 ft. to 50 ft., according to distances between piers, and 116 ft. high ; its form being that of the cathedral itself. The pavement is a mosaic, formed by white and red marbles, veined over, and describing geometrical figures. Over the roof, arches, and flying buttresses, the joints of the stones are gorgeously gilt and painted blue, as well as the upper half of the piers. From half-way down the

piers are decorated with an infinity of statuettes of kings, archbishops, and saints, and a multitude of angels playing on different instruments, and with outspread wings, that want but incense to raise them again from the spot where they have alighted. The sides or ribs, so to speak, of the chapel, are formed by a *giorno* walls. That to the right, especially, is admirable for the open work—so light, and the stone so transparent. The lower arches have celosias, through which the lateral naves are seen. The arches and buttresses of the second and third storeys or portions are decorated with two rows of statues, the lower being life-size and mostly mitred. The elaborate Gothic side-walls are coeval with the earlier portions of the cathedral. Over the lateral arches run galleries of diminutive Moro-Gothic archlets, divided by paired pillarets, with colossal statues; and over them open large windows and roses of painted glass, with figures of saints and prophets, and shields of Royal arms, and those of Cisneros.

The *reja* is superb, and made of a combination of copper, iron, and brass. It is the work of Francisco de Villalpando, the rival of Berruguete and Borgoña, who took ten years to complete it, 1538-48, for which he received about £4700, equal now, certainly, to £20,000. It is 46 ft. wide, by 21 ft. high, and is a masterpiece of the plateresque. Observe the admirable finish and composition of the bassi-relievi details, shields of arms, candelabra, and a colossal crucifixion. It was formerly all gilt and silvered. What must this cathedral have been then! The plateresque *pulpits* are of bronze, and of admirable workmanship; they are also by Villalpando. At the extremities of the chapel, and upon piers, stand the statues (on the left) of the celebrated shepherd-saint Isidro, or

Malo, who semi-miraculously showed to Alfonso VIII. a short cut across the hills to Las Navas, where he so signally defeated the infidel. On the opposite pier (to the right) is the Alfaqui, who interceded with Alfonso in behalf of Queen Costanza and Bishop Bernard, when, contrary to the king's wish and promise, they had converted by force the mosque into a church. On the side of the Epistle, within a niche, is also a statue of Alfonso VI.

*Tomb of Cardinal Mendoza.*—Of the two side walls, that on side of the Gospel was destroyed to make way for this mausoleum. On the left of altar is the glorious sepulchre of the Grand Cardinal of Spain, the Archbishop of Toledo, Mendoza, the *tercer rey* (ob. 1495). It is all of precious marbles, with two façades—one formed by the sarcophagus, a recumbent effigy, and the other being an altar with a good medallion representing the Adoration of the Cross, which is held by St. Helena, by the pious prelate in the presence of St. Peter. It is a fine example of the early plateresque, and the first work executed in this cathedral by A. de Covarrubias. The statuettes and details are profusely distributed and well executed.

*Royal Tombs.*—Around the high altar. Over open arches railed in by gilt rejas are admirably-worked Gothic niches, or rather recesses, decorated with statuettes and gilt pinnacles and niche work. At the back of these recesses are richly-coloured escutcheons of Castile. On those on the left the Austrian eagles may be seen appearing at so early a date—for they are all of the same date, 1507—and the work of Diego Copin (Kopfen?) of Holland. These truly regal enterramientos, so superior in every respect to the urns at the Escorial, are crowned by a charming open work interlaced arch, or rather :

traceried festoon, decorated with statuettes, filigree pinnacles, terminating in a sort of gossamer, airy tabernacle, of great elegance and lightness. The tombs themselves, as well as the jacent effigies of marble, are much earlier than the rest, and were placed in the chapel of La Santa Cruz or Reyes Viejos, in 1829, by Sancho el Bravo. On the side of the Gospel are the tombs of the Emperor *Alfonso VII.* and the *Infante D. Pedro de Aguilar*; on that of the Epistle, those of *D. Sancho el Bravo* and *D. Sancho el Deseado*. The Infante Archbishops, etc., who lie here also, have no inscriptions or statues.

*Retablo.*—This gem of the High Church rises from the pavement to the very roof; it was put up for Cardinal Cisneros, 1500-4, and was the work of twenty-seven artists. It is of alerce-wood, and is painted and gilt. The design was made by Felipe de Vigarni, better known as Borgoña, and Alfonso Sanchez, who employed under their orders such men as Diego Copin, Petit Jean, or Petit Juan, a Frenchman or an Aragonese (the Limousin is still spoken, and was then chiefly in many portions of Aragon), and Almonacid, who was, from his name, probably a converted Moor. The painting and gilding were executed under the direction of Juan de Borgoña, Philip's brother. This retablo is considered one of the best in Spain, and a magnificent example of the Florid Gothic. It is divided into five storeys, separated perpendicularly by richly-worked columns. The subjects are taken from the New Testament; the profusion of statuettes and details of ornamentation, though great, do not mar the general effect; and the composition and execution are admirable. The central pyramidal custodia looks like filigree-work; the Virgin is seated under it, with angels playing on in-

struments: a colossal calvario crowns the whole poem.

*The Transparente.*—This singular example of the churrigueresque applied to marble sculpturing is placed at the back of the high altar, and put up to render transparent the inside of the 'camarin,' which is behind the high altar, and where the sacred vases and holy of holies are kept. It is the work of Narciso Tomé, 1732, who may be considered the inventor of these *fri-cassées of marbles* as they have been called, and which are seen in many Spanish churches. Marvellous as is this transparente in execution—marvellous, too, in more ways than one, in composition—it must be held to be a dreadful blot upon this almost perfect cathedral, a true product of the 18th century. Under the high chapel is a subterranean chapel, del Santo Sepulcro, so called from representing the site of Christ's burial. It is indifferent, and seldom shown to visitors. The altars are decorated with sculptures and pictures. Over the central is a fine Burial of Christ, 1514, by Diego Copin, 'estofado,' and painted by Juan de Borgoña; the pictures on the right altar are by Ricci, or Rizzi. The respaldos of high chapel date 1490, and were put up by Cardinal Mendoza; the sculpturing here, medallions from life of Christ, etc., are of more advanced execution and better style on the side of Gospel than on the earlier part (88 years before), over the Epistle side.

*Choir.*—This part of the church is placed under the fourth and fifth vaults, and measures 70 ft. long by 45 ft. wide. It is walled in on all sides except towards the E. or high chapel, from which it is railed in by a magnificent reja, a worthy pendant to that of the latter, of the same time and style, formerly gilt and silvered, until the French invasion, when it was divested

of the gilding. It is a masterpiece of Domingo Céspedes, a great Maestro rejero, who employed Fernando Bravo to complete it (1548). The ornamentation is very rich and well executed. The pavement of the choir is made of large white marble slabs, divided by broad frames of dark marble inlaid. Over an isolated altar is a stone effigy of the Virgin, called Virgen de la Blanca, probably from its being *morena*! but the Spanish peasant likes the 'Cristos' and 'Virgenes' to look as national as possible; and it would not be an easy task to persuade them that they were not 'Castellanos puros y por los cuatro costados,' or natives of the province where they are venerated. Thus, the dark-complexioned Marias and Christs please them most:

Moreno pintan à Cristo,  
Morena à la Magdalena,  
Moreno es el bien que adoro;  
Viva la gente Morena!

Round it is a fine reja by Villalpando and Diaz del Corral, his brother-in-law, 1551-64; it is plateresque, and with a profusion of details and figures.

*Lecterns.*—The larger is in the shape of an eagle with spread wings, dates 1646, and is the work of Salinas. The Gothic pedestal is not in keeping with the upper portion, dates 1425, and was wrought in Germany. The latter is very superior to the former. There are two more of gilt bronze, dating 1570, the work of the Vergaras. The relieves and statuettes are finely executed. The wooden lecterns date beginning and middle of the 16th century.

*Stalls.*—Divided into upper and lower row, each of a distinct period and style. The lower series is the work of the celebrated carver (*entallador*) Rodrigo, who completed it in 1495. This magnificent walnut silberia belongs to the Florid Gothic.

Considering the period, the execution is very good; but it is especially interesting as representing in the medallions the sieges and capture of cities belonging to the Moors, by Ferdinand and Isabella, displaying valuable examples of the dress, arms, etc., of that time. The arms, friezes, backs, feet, etc., form a rare museum of the grotesque, in which the mediæval carvers indulged. The upper row dates from the middle of the 16th century, and is one of the finest and most perfect silberias in Europe, the work of Alonso Berruguete, his son Pedro, and Philip de Borgoña (Vigarni), who undertook it after a long contest with other carvers, presided over by the chapter. Berruguete made the thirty-five stalls on the right side of the Archbishop's seat, including the latter, and Borgoña the opposite row, in all seventy-one stalls. They were wrought in rivalry of each other, and finished in 1543; and as Cardinal Tavera's inscription runs: 'Certaverunt tum artificum ingenia; certabant semper spectantium judicia.' It is indeed difficult to say who deserves the palm. To name Borgoña and Berruguete is to name the style to which it belongs, that Italianised plateresque so admirably understood and rendered by Berruguete especially, in works which Benvenuto Cellini himself would often have been proud to sign. The subjects represent saints, prophets, patriarchs, etc., in mezzo-relievo; and the recesses wherein the walnut stalls are placed are of alabaster, and divided by beautiful jasper pillars with alabaster basements and capitals. Over the niches run a series of alabaster medallions, with mezzo-relievo figures of the patriarchs, *progenitores* of Jesus Christ. The differences between the two rows in style are very obvious and interesting to study for the history of Spanish sculpture. In that of Maese

Rodrigo we have all the qualities and defects of the Gothic of the 15th century. Its grotesque Tedesco-Gothic style reminds one of Lucas of Holland and his school. The composition is good and broad; the attitudes, grouping, and expression even, are well disposed; the failure rests especially in the execution. The German school is apparent, moreover, in the draperies, etc. The upper row displays a familiar acquaintance and knowledge of the best models of Greece and Rome. In the work of both the artists we see the influence of the Florentine school. Berruguete's characteristics are good anatomy, energy, antique cast of draperies, and power of expression; those of his rival Borgoña are grace, suavity, greater freedom of handling, richer imagination, and great taste in the choice of ornamentation; the draperies, so to say, being less conventional and modernised. The Archbishop's stall was also the work of Berruguete, where the group of the Transfiguration, all of Cogolludo alabaster, is most Michael-Angelesque. The relievos of the Descent of the Virgin upon Earth to visit St. Ildefonso and Purgatory, are by Gregorio Vigarni, the brother of Borgoña, who died 1543. The *choral books* are very fine and early, and contain magnificent specimens of illumination of the end of the 15th century, by Buitrago, Arroyo, Juan de Salazar, etc. Notice the seven volumes of Cisneros's missal, with illuminations by A. Vazquez and Canderroa.

The *organs* are churrigueresque in style and sound, and date 18th century; that on the side of the Evangelio is the best.

The *respaldos* or *exteriors of choir*, are also very fine examples of the second half of the 14th century, and form three walls, richly decorated with fifty-two precious and differently-colour-

ed marble columns supporting arches admirably worked; and over these run a series of fifty-six alto-relievo medallions representing scenes from the Old Testament. This is a most excellent example of middle-pointed style. The subjects, though full of the *naïveté* of the period and many vaguely composed, are admirable—and we point this heretofore neglected portion to the study of artists. The date is 1380; the subjects are taken from the Old Testament—a rare instance with Spanish architects. The statues of Innocence and Sin, at the sides of the oval, containing a bust of a Padre Eterno and Evangelists, are of alabaster and of 16th century; the medallion, with bust by Alonso Berruguete, and the statues by the elder Nicolas de Vergara. The four classical altars date the end of last century, and are very indifferent.

*Chapels round the Church. Interior Portal del Perdón.*—Begin by this door, and follow to the right. This interior part, with its two fine folds or leaves full of bronze relievos, dates 1337. The frame of it and statues of prophets at the angles are also Gothic. Over it are some fine coloured glass windows and a glorious rose, 30 ft. in diameter. The pictures on the sides are indifferent. Over the portal de la Torre is a very ancient fresco (sadly defaced by time, neglect, and the lightning which destroyed part of the tower, a few years ago), representing the Resurrection of the Lord. *Puerta de los escribanos.*—The *escribano*, or notary, is quite a thing of Spain, just as much as the *cura* and the *médico*, those three professions that prosper with the ruin of souls, bodies, and pockets.

Primero que suba al cielo,  
El alma de un escribano,  
Tintero, papel y pluma,  
Han de bailar el fandango.

The guild of the *escribanos del numero* of Toledo have the privilege to enter by this door (hence the name) once a-year, and when they go to take the oath or *juramento de instituto* before the high altar. Over this portal is an inscription recording the date of the taking of Granada, expulsion of the Jews, and completion of this cathedral.

*Muzarabic Chapel.*—It is placed under the unfinished tower, and was founded by Cardinal Cisneros, on the site of the former Chapel of Corpus Christi, and built by the Moorish architects, Farax and Mohammed, after designs of Enrique Egas (1504). The cupola was erected about 1626, by J. M. Theotocopuli, the Grecco's son. The entrance reja is by Juan Francés, and plateresque (1524); and the fresco on façade, by Juan de Borgogna, dates 1511, but is indifferent. The effigy of Our Lady of La Piedad over the door is also indifferent. The only altar in it is of bronze and marble, a present of Cardinal Lorenzana. The mosaic over it represents a Virgin and Child, and was brought from Rome by the same cardinal, and cost £4000. The square chapel itself is small, and offers nothing remarkable, except the large fresco representing different episodes of the conquest of Oran by Cardinal Cisneros, for

Pluma, purpura : y espada,  
Solo en Cisneros se halla.

To the right, the cardinal is seen embarking at Cartagena, May 16, 1509, with a fleet of 10 men-of-war and 80 galleys, 1100 horsemen, and 9000 foot soldiers. To the left, the picture represents the landing at Mers-el-Kebir, a pirate's nest close to Oran; that in the centre represents the assault and capture of the town. Observe the septuagenarian cardinal riding on a mule and preceded by the Franciscan monk, Fray Fernando, bearing his

standard. The fresco was painted by the contemporary Juan de Borgogna, 1514. Its merit is indifferent, and the perspective Chinese-like; but it is most curious for the dresses, arms, evolutions of troops, etc.; and it would be interesting to form a photographic collection of all such-like frescoes in Spain, the battles at Escorial, etc. This chapel was founded to preserve in all its purity the forms of the Gothic ritual, called Mostarabe or Muzarabe (the first is oftener met in Spanish history, the second in ballads), because used by the Muzarabes, Mixti Arabes, a name given to the Goths, who agreed to live under the Moslem rule, retaining their Christian worship.

The oldest ritual in Spain was the Apostolic mass, such as, according to St. Gregory, was followed in their time, and consisted of the Our Father, and the words pronounced by Jesus Christ at the Lord's Supper. Santiago (St. James the Elder) added a few prayers, and this was the primitive form of mass, which was preserved till the reign of Sisenardus. This rite was developed, completed, and reformed in Rome; but continued the same in Spain and part of Gothic Gaul; was somewhat adulterated by the contact with Arianism, but purified by San Isidoro (auricular confession had been suppressed), and the fourth Council of Toledo ordered that it should be followed everywhere. Queen Costanza, at the instigation of Bishop Bernard, backed by Rome, endeavoured to suppress it and introduce the Roman or Gregorian mass. The opposition was great. An appeal to the *Judicium Dei* turned against the desired innovation. The Pope was consulted, a council was assembled at Burgos, and decided for the Rito Galico or Gregorian; but Toledo appealed again to the judgment of God, and now the books themselves were the champions.

\* When the exulting soldiers, whose excesses at the sack of Oran were fiendish, saluted him as the conqueror, he meekly answered, like the Moslem Prince Ibnu-l-Ahmaer after the capture of Seville, and the Black Prince after the victory of Najera: '*Non nobis, non nobis, sed,*' etc.; but the truth is that the real conquerors were Pedro Navarro, and the terror that possessed the Moors when they perceived that the first head they cut had only one eye!



A pile was built up in the Zocodover, the two missals placed side by side, and fire set to the wood. The test of fire was favourable to the Toledan ritual, which remained unconsumed, whilst the Roman missal was reduced to ashes. This decision was equally disregarded by the defeated; but 'il est avec le ciel' (and even the pope) 'des accommodements'; and to satisfy all parties both rituals were ingeniously amalgamated under the name of 'Missale mixtum secundum consuetudinem almæ Ecclesiæ Tolentanæ.' However, the constant influence of Rome at length prevailed, especially through political motives; and on Nov. 2, 1574, the cathedral services began to follow the example set by other churches of Spain,—the Mozárabes only retaining six churches, viz., St. Eulalia, St. Sebastian, St. Marcos, St. Lucas, St. Justa, St. Torcato, which twenty-five years ago were still exclusively used for that rite; the last Concordat has sanctioned the continuance of it only in Cisneros's chapel, where mass is said every day about 8.30 A.M., but it is indifferently attended, and has become a mere liturgical curiosity, which must sooner or later disappear. The ritual is very simple and imposing. Auricular confession is omitted; the credo is said at the elevation, the wafer is divided into nine parts, representing the Incarnation, Epiphany, Nativity, Circumcision, Passion, Death, Resurrection, Ascension, and the Eternal Kingdom. Seven of these portions are placed to form a cross (see for books of reference, end of *Toledo*). The prayers and collects teem with fervour and true eloquence, and many of them have been introduced in the Book of Common Prayer. Masses are said here at the request of visitors and for a trifle. The letters of Pope Gregory VII., that may be found in Hardouin's 'Recueil des Conciles, etc., tome vi. pt. i., are most curious to consult upon this subject.

*Capilla de la Epifanía.*—Gothic, of 15th century, rebuilt in the 16th. A Gothic altar, with early pictures of little merit, and two painted marble statues.

*Capilla de la Concepcion.*—Of the indifferent Gothic, beginning of 16th century. A retablo of the early German school. Over the Puerta Llana are four chiaroscuro pictures by Comontes, middle of 16th century, very dark and sombre, said to represent the four Sybils.

*Capilla San Martin.*—Gothic, very florid, founded beginning of the 16th

century. A fine reja by Juan Francés. The retablo is plateresque; the pictures early but inferior; most of them ascribed to Francisco de Amberes (Antwerp), and the St. Martin to Andrea, a Florentine painter.

*Capilla de San Eugenio.*—Founded about beginning of 13th century; repaired and mostly rebuilt beginning of 16th century. A fine iron reja, and plateresque retablo designed by Enrique de Egas, 1500, and Maese Rodrigo. The San Eugenio in centre is by Diego Copin, 1517, on wood; and the series of pictures representing the Childhood and Death of Christ are by Juan de Borgoña, 1516. On the left is a fine plateresque tomb with an alabaster lying effigy of Bishop Castillo, ob. 1521. Opposite is a tomb of exquisite style, in imitation of the Saracenic art of 13th century, with an Arabic inscription. It is the tomb of the Toledan alguazil Fernan Gudiel, ob. 1278. In his epitaph he is said to have been—'muy onrrado cavallero,' and 'muy fazedor de algo. Sirvio bien á Jesuchristo, e á Sancta Maria, e al Rey, e á Toledo, de nocte e de dia.'

On passing this chapel, on the wall is the usual painting of San Cristobal, 50 ft. high, and therefore justly called Cristobalon; this Christus ferens was repainted 1636, by G. de Ruéda. Opposite to it is a valuable picture of Luis Tristan representing St. Francis de Paula.

*The interior portal de los Leones* is exquisite, and Gotho-plateresque. Observe the fine Gothic tombs with reliefs. The leaves of the doors, as before stated, are elaborately worked, and gems of the kind; they date 16th century. Over the portal is a medallion representing, in mezzo-relievo, the genealogical tree of the Virgin Mary, among the branches of which we see the Patriarchs, fore-

fathers of the Virgin, who crown the work, holding the Child. Above this, and in the centre of a storey or *cuerpo* of plateresque architecture, with elegant balustraded pillars and good statues of David and another prophet, is a fine marble medallion of G. de Borgoña, representing the Coronation of the Virgin. The other sculpture here is full of good ornamentation and details, by Copin, Aleas, Salmeron, and others. The rose-window over this is 20 ft. in diameter, and with glorious colours.

*Capilla de Sta. Lucia (luz,* whence she is the Patron Saint of oculists, and cures diseases of the sight). On the sides of the entrance are two pictures, a St. John, ascribed to Ribera by some, and to Caravaggio by other *intelligentes*; and to the right, San Bartolome, by Maella, 1786, one among the least bad of this indifferent artist. The medallions are modern, and as to the Marriage of the Virgin—those who see it need not be assured that it is erroneously ascribed to *el célebre Wandique*. This small Gothic chapel is interesting, as being among the earliest built. It was founded by Archbishop Rodrigo de Rada, and contains sepulchral inscriptions of the 13th century.

*Capilla de Reyes Viejos.*—Founded in 1290 by Archbishop Palomeque, under the name of *Capilla del Espíritu Santo*, and called so to distinguish it from that of *Los Reyes Nuevos*. It took this name when the Chapel de Santa Cruz was removed to it. The iron *reja*, painted red and gilt, is a masterpiece of Céspedes, 1529, and of the plateresque style. The retablos of the altars are plateresque, 1539, by Francisco Comontes. Observe very particularly the pictures here, interesting as data for the history of oil painting, as they date 1418! They are all by the Toledan, Juan Alfon. Over the high altar are The Coming of the Holy Ghost, Resur-

rection of the Lord, the Lord Appearing to the Virgin, His Apparition to the Magdalen, Nativity, Baptism, Transfiguration, Ascension, etc. The small walnut stalls that compose the small choir, used exclusively by the Capellanes Reales, are plain and good.

*Capilla de la Trinidad.*—A fine plateresque railing.

*Capilla de San Ildefonso.*—One of the earliest, founded by Archbishop Rodrigo. This very elegant octagon Gothic chapel, considerably beautified and somewhat modified towards the end of the 14th century by Cardinal Albornoz, is dedicated to San Ildefonso, the great lion with Toledan hagiologists, and very popular with Spanish painters, legend-mongers, and sacristanes.

This saint was born at Toledo, in 690, and was celebrated as an eloquent controversialist and advocate of the dogma of the Immaculate Conception. The Virgin, by way of gratitude, came down from heaven, and attended at matins in the cathedral, sitting in St. Ildefonso's seat. At another time she alighted in the cathedral, and placed on the same saint's shoulders the *casulla* (cassock) which is (*se dice*) actually kept in the famous arca at Oviedo. This saint, who became Primate of Toledo, died in 617. His grand festival takes place here on January 22.

The *verjas* at the entrance are by Maese Paulo. The altar is modern, and a substitute for the Gothic flamboyant one removed about 1788. It was designed by the R.A.'s of the end of the last century, headed by Ventura Rodríguez. Here is buried the Archbishop Cardinal Albornoz, who died 1364, in Italy, and for the conveyance of whose body in an economical way Pope Urban V. granted plenary indulgences to all those who would carry it any distance on their shoulders. Several other members of that puissant clerical family are buried here, and the plateresque tomb of his nephew, the Bishop of Avila (ob. 1514), is quite remarkable, and a

gem of its kind. Observe the bassi-relievi niches, medallions, etc., picked out in white and gold (estofado) by one Tegada, 1545. There is another fine Gothic tomb of Don Inigo de Mendoza, viceroy of Sardinia, who died at the siege of Granada in 1491. Observe the details of armoury and dress. It is, on the whole, a striking work. Observe the somewhat novel treatment of the vaulting ribs, fringed with cusps and large traceried windows.

**Capilla de Santiago**, a pendant to former. — One of the finest, and of the rich Gothic of the 15th century (1435). It is a gem of taste and elegance. The chapel is in the form of an octagon, and all of stone, both exterior and interior. The three doors, roofs, walls, pillars, etc., are most elaborately decorated with rich Gothic filigree Saracenic work. It was founded for his family vault by Don Alvaro de Luna, the constable of Castile, during his greater *privanza* (favouritism). See his arms, a white moon (*luna*). The outward appearance is that of a castle, as it is finished with a battlement and overhanging turrets at the angles. The Gothic altar opposite the entrance dates 1498, and is the work of Gumiel and others. The retablo is divided into fifteen compartments; in the centre is an equestrian statue of Santiago. Observe, among other early pictures (none of great value), the portraits of Don Alvaro in his dress of Grand Master of the Order of Santiago, and his daughter Doña Maria. Over the retablo is a colossal mezzo-relievo Santiago on horseback, slaying infidels, as became the patron saint of mediæval Spain. The other two altars are indifferent and modern. The tombs are very fine, and deserve close inspection. In the centre rise two white marble mausoleums of

Gothic style and full of sculpturing, with recumbent effigies. In that to the right lies the founder, Don Alvaro de Luna; his wife, Doña Juana, is buried in that to the left (ob. 1458). At the corners are statues of knights of Santiago, kneeling in prayer. At the founder's feet is a helmet crowned with ivy and laurel, and close by a kneeling page, perhaps the very one who, *fiel hasta en la muerte*, accompanied the constable to the scaffold at Valladolid, where he was executed, 1451. Don Alvaro lies in armour, which is partly concealed by his robes of the order, his hands crossed devoutly over his heart. The face looks older and more austere than he is said to have been when he died. There is a mixed expression of sadness and resignation on his face. Here he lies, now but a mere object of listless curiosity from the passing traveller, who asks his name, and, knowing it, knows but little more about that man who was, said Pius II., 'of a very lofty mind, as great in war as he was in peace, and whose soul breathed none but noble thoughts.' He certainly was, like most favourites, 'a man of an unbounded stomach.' But if he was ambitious, he grievously answered for this crime; for this man, who was almost a king, whose power and riches were unlimited, and who inspired so much love and so much hatred, died like a murderer, and was buried by charity. The first mausoleum he had erected to himself was very fine, and the recumbent effigy so constructed that, when mass was said, the automaton, clad in armour, used to rise slowly, and remain kneeling until the service was ended, when it would resume its former posture. It is said to have been wilfully destroyed by his old enemy, Don Henrique of Aragon, when he entered Toledo; others assert

that Queen Isabella had it removed, as she considered it, very justly, profane and irreverent. At the corners of his wife's mausoleum stand four Franciscan monks. The ill-fated and gentle Doña Juana, daughter of Conde de Benavente, is dressed most plainly, with her lady-in-waiting, some great friend, no doubt, who is at her feet reading prayers over her good mistress (ob. 1488). They are both the work of Pablo Ortiz, and were erected by their daughter, Doña Maria. Observe also the fine Gothic tombs of Archbishop Cerezuela, Don Alvaro's uncle (ob. 1442), and that of Archbishop Don Pedro de Luna, another uncle of his (ob. 1414), both remarkable for the details of dress and modelling. That on the side of la Epistola is of a Luna, also called Conde de Santistiban, a fine statue, with rich ancient armour. Here is also interred the Archbishop of Toledo, who died in 1857.

*Capilla de Reyes Nuevos.*—The Royal Chapel, founded for the interment of the princes of the bastard line that began, after Don Pedro's murder at Montiel, with his brother, and lasted for five generations. It was founded for his and their burial by Henrique II. 'Before that spot,' says he in his will, dated Burgos, 1374, 'where the Virgin St. Mary alighted and stood when she presented the cassock (or chasuble) to San Alfonso (Ildefonso), in whom (the Virgin) we have great faith and confidence, because she helped us out of many difficulties and dangers when we stood in need of aid.' But, as it was ill placed, and in the way of cloister processions, etc., it was removed in the 16th century to its present site, when this chapel was built up. Alfonso de Covarrubias was the architect named by Archbishop Cardinal Tavera, by whom all the expenses were defrayed. It is a gem of the plateresque, full of

elegance and taste. Observe the beautiful entrance-arch, with statues of kings-at-arms, holding the escutcheons of Castile and Leon, and an exquisite bronze-gilt *reja* by Céspedes. Hence, through a small dark ante-chapel, we enter the capilla itself, consisting of one nave, groined with a three-sided vault, formed by two richly-decorated arches. The joints of the stones are picked out with gold and blue filets. The five altars are classical, and designed by V. Rodriguez, 1777—a sad substitution for the former ones of the 16th century. The painting is all by the poor Maella. Observe the standard, kept in a leathern purse, said to have been taken at the battle of Salado, 1340, and a complete suit of armour, ascribed by some to the Moorish prince Abu Malek. Under rich gold niches, admirably decorated, are the tombs, with jacent effigies, of Henrique II. (ob. 1378) and his queen Doña Juana (ob. 1381), both on the side of the Evangelio. On that of the Epistola lie Henrique III. (ob. 1407) and his queen Doña Catalina (ob. 1418), also John of Gaunt's daughter, Doña Catalina de Alencastre (Lancaster). The kneeling statue of Juan II. is by Juan de Borgaña, and good. Observe, moreover, the plateresque niches, with the tombs of Juan II. and Doña Leonor (ob. 1390 and 1382), with statues by Contreras. The effigies of Henrique II. and Doña Juana were the work of artists their contemporaries, and therefore likenesses of the fratricidal Trastámara. The name of the sculptor is doubtful. The usurper holds the sceptre with a firm and anxious grasp, as if, even after death, he was not sure it would not be wrested from him, as he wrested it from Don Pedro.

*Capilla del Sagrario.*—The image of the Virgin, which is here held in great veneration, is certainly very early, as

there is no doubt it was already in the former cathedral, and is said to have been brought by San Eugenius, and to be one of the many *unique* and *authentic* portraits of the Virgin. The effigy is of wood, darkened by time; but it is all concealed, save the face and hands, under a mass of silver and tawdry *mantos*, and the rich throne upon which she is seated is also scarcely seen.

Where this portion of the cathedral (including the *ochavo*, offices, sacristy, and *tesoro*) now stands, there stood formerly an hospital, and several private houses, which were all pulled down by Archbishop Quiroga, at the end of the 16th century, and the present buildings were designed and executed, 1592, by Nicolas de Vergara, the younger. It was completed in 1616 by Archbishop Sandoval y Rojas, who employed Monegro and others as architects. This edifice is all of stone, of classical style, and divided into three large portions—viz. 1st, comprising the Chapel of Santa Marina, *sagrario*, *ochavo*, and its vestibule; 2d, ante-sacristy, sacristy, vestry-room, where the custodia is kept; 3d, patio, minor cloisters, treasure-house, etc. These latter we shall describe presently. *Capilla de Sta. Marina*.—Just before the entrance, and on the pavement, observe a plain large copper slab, with the laconic inscription in gilt letters: 'Hic jacet pulvis, cinis, nullus' ('here lies dust, ashes, nought'). This is the tomb of the great Cardinal Archbishop Don Luis Fernandez de Portocarrero (ob. 1709), a kingmaker, who contributed chiefly to the success of the French party in the war of succession; and thus it is that, curiously enough, the Queen Isabella Segunda owed her crown to an ancestor of Eugenia Montijo de Teba, Guzman y Portocarrero. The entrance is all of precious marbles (1610). The frescoes of

this ante-capilla are by Carducho and Caxés. There are two pillars of rich jaspers, and the floor is of precious marbles. The portrait of Cardinal Sandoval and a Crucifixion are by Luis Tristan. The Chapel of the *Sagrario* is 36 feet square in extent; it is most richly and gaudily ornamented with marbles, gilt bronzes, etc. The altar, all of silver gilt, cost upwards of £11,000. Here are the tombs of the Sandovals. The frescoes are by the *pintores de camara*, Carducho and Caxés.

*North Side of Transept*.—The interior portal of the clock or *feria*. The interior door is divided into two folds, which, as already stated, are elaborately worked by the Madrilenian moderns, Zurreno (1713), who carved that on the left, and Dominguez (1715), who made the right one, both inferior to those of the Puerta de los Leones. Over the door are statues of the Virgin praying and Archbishop Gabriel, by Nicolas de Vergara the elder, and T. B. Vazquez (16th century). On the key-stone of the arch there is a circular medallion with a mezzo-relievo composition of Gregorio de Borgoña, 1542, representing the apparition of St. Leocadia to St. Ildefonso. The medallions at the sides are by Vazquez. At the sides of the clock are *chiaroscuro* figures by Comontes. Two automaton, by Copin de Holanda, strike the hours. Over the door is a fine rose-window, 20 ft. in diameter. The other paintings are indifferent, and of the 17th century.

*Capilla de San Pedro*.—Founded in the beginning of the 15th century by Cardinal Rojas. It is of the Gothic florid, and was considerably repaired and embellished by Cardinal Lorenzana, who unfortunately had, to *echar mano*, avail himself of the poor Bayeu as the painter. The founder's tomb is here, with a good *jacent* statue of the

15th century (ob. 1422). The altars are classical, and gaudily decorated. The *Chapel of La Pila Bautismal* has an elegant verja by Céspedes (1524), with plateresque medallions. On the walls are two early retablos by Francisco de Amberes (1507).

The *Altar of La Antigua* has little to call our attention, save the image of the Virgin and Child, before which the banners of the Spanish king's troops used to be blessed on the eve of any expedition against the Moors. The *Chapel of El Cristo de las Cucharas* is Gothic, and founded in the 15th century by the wife of the Mariscal de Lopez de Padilla. See their arms, broad huge cucharas called padillas, paddles, patonillas—punning canting arms being as much the fashion in Spain (see *lunas, zapatas*) as in the rest of mediæval Europe.

*Capilla de la Torre, or de los Canonigos.*

—Founded by Cardinal Tavera, with a fine plateresque façade by Aleas, Gregorio de Borgoña, and others. The chapel was designed by Antonio de Covarrubias (ob. 1538). The marble, with black and gold fillets, stalactite arched roof, is in doubtful taste. The three altars are all plateresque. Observe a fine crucifix carved by Vergara el Viejo, a Virgin and St. John, chiaro-scuro paintings by Comontes, etc.

*Capilla de la Virgen de Piedra.*

This is believed to be the site of the high altar of the former cathedral, and the very spot where the Virgin alighted, on her visit to San Ildefonso, when, on passing by her statue (now at the Sagrario Chapel), she embraced it affectionately, and then proceeded to invest her theological champion with the *casulla*, as if it were a knight's manto.\* A small chapel was raised on

the spot, which was enlarged and beautified by Archbishop Fonseca, and railed in by the present elegant reja in 1610, by Cardinal Sandoval y Rojas. Its shape is pyramidal, all of marble, picked out with gold, and about 10 ft. square. At the foot of the altar is interred Cardinal Moscoso of Sandoval (ob. 1665). The altar and retablo are of alabaster and gilt bronzes. The sculpturing of the retablo is by the two Borgoñas, Covarrubias and Almonacid. The central medallion represents the Descent of Our Lady, and dates 1538. On the side of the Epistola is enclosed, within red jasper, the stone on which the Virgin alighted, which is kissed and touched, and thus (etymologically speaking) really adored by all *devotos de Maria Santísima*.

*Sacristy.*—Built, as before stated (Capilla del Sagrario), by Archbishop Rojas, at beginning of 17th century. The large room, called ante-sacristia, is 42 ft. long by 20 ft. wide, and 35 ft. high. The tombs of the first archbishops of Toledo that were elected after the reconquista, are indifferent; the pictures are mostly by Cajés, Carducho, and Ricci; a Flight into Egypt, by Jordan. Here we enter a glorious saloon, 100 ft. long by 38 ft. wide and 50 ft. high, with a pavement of white, black, and red marbles, and the roof finely, though, as usual, too hastily, painted, by Giordano, truly Luca Fa Presto. There is a good painting by Grecco, representing Christ stripped of his garments, one of the Roman soldiers being the painter's own portrait. There are also the Taking of Christ, and Mount Olivet, by Goya; the Apparition of Sta. Leocadia to San Ildefonso; Na-

\* See Calderon's comedy of 'La Virgen del Sagrario hallada, perdida y recobrada,' in which the Virgin, on making a present of the *casulla*,

assures the Saint that the sun itself is dark compared to this glittering chasuble. 'Take it, then,' she says, 'and try to look well in it on my festival. For as thou hast proclaimed me *tu dama*, I wish you to dress to my fancy.'

tivity and Adoration of Kings, by Pedro Orrente; the Deluge, by one of the Bassanos; St. Augustin, etc. etc., by Juan de Pantoja. The statue of the Cardinal Borbon, Archbishop of Toledo (ob. 1823), is by Salvatierra, and indifferent. Observe also an Apostolado by el Grecco. The pictures on the roof represent the Descent of the Virgin Mary, and placing of the chasuble on San Ildefonso. The painter's portrait is next the window to left of altar.

*Vestuario.*—The roof of this square room was painted by Claudio Coello y Donoso, in 1671. *Pictures.*—Baptism of Christ, by Giordano; a fine copy of Raphael's Holy Family and St. John; a Crucifixion, by Titian (?); a portrait of Pope Clement VII., by Van Dyck; a Circumcision of Our Lord, by Francesco Bassano; a Nativity, by his father, Jacob Bassano; a Samaritan, ascribed to Mengs; a Virgin and Child, ascribed to Rubens; Jesus' Burial, by Juan Bellini; San Carlos Borromeo and St. Philip Neri, by Guido Reni; David playing on the Harp, by Guercino; a St. Francis of el Grecco's. Observe six finely-executed flower-pieces, by Mario dei Fiori; statue of St. Francis by Ao. Cano. *Vestments.*—The richly-embroidered clerical vestments are worth a visit. Examine especially Cisneros' ternos, and others embroidered by the great bordadores, Buitrago, Talavera, Marcos de Covarrubias, etc. Admirers of embroidery may inquire for the tapestries, frontals of high altar, etc. In the *Cuarto de la Custodia* is kept this glorious masterpiece of Enrique de Arfe, who made it for Archbishop Cisneros in 1524. It belongs to the florid Gothic, is 9 feet high of a pyramidal shape, and profusely decorated with 260 statuettes. It is all silver gilt, and weighs fifteen arrobas. The central custodia, placed within to keep the host, was made with the gold brought

first by Columbus, and ordered to be made by Queen Isabella.

The wardrobe of the Virgen del Sagrario is well worth seeing, for its wealth is almost unrivalled by the toilettes of the most extravagant queens in the world. Her *manto* for gala days is all silver and gold, with 78,000 pearls embroidered on it, and diamonds, rubies, and countless emeralds. Her other more ordinary robes are equally splendid, of different colours and embroidery. All these are presents of kings and queens, popes, archbishops, and private devotos de la Virgen, ladies especially. Her imperial crown dates 16th century, and cost upwards of £5000, not including the stones. The bracelets, made by Julian Honrado, a celebrated silversmith of end of 16th century, are also fine and valuable, about £2000; the ex-Queen Isabella has added countless gifts of bracelets and diamond pins, and was her mistress of the robes, *camarera mayor*.\*

The jewels of the cathedral, justly called *la Rica*, are very valuable; though many disappeared during the French

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\* The Virgin always wears in Spain the royal crown, and ranks as a queen. She has got a household composed of the greatest ladies of the kingdom, who take care of her wardrobe, altars, chapels, processions, etc.; she has also landed estates, less now than before, but still considerable, and these *bienes de la Virgen* are administered in her name, and the revenue invested for the use of her *culto*. At Toledo, she was suzerain lady of the town of Agofrin, four leagues from the city, and on her festival women were allowed to enter the cathedral choir during the service. Our Saviour is treated as a king (constitutional), called 'His Divine Majesty,' and when the host passes by any barrack, the guard turn out, present arms, and the royal anthem, 'La Marcia Real,' is played. Villages, and even the poorest lugar, boast of their Cristo de la Luz, de la Espina, del Socorro, del Caminante, and a hundred others, and of their Virgen de la Niebe, de la O, de la Paloma, La Blanca, etc., and when rival processions meet, the cofrades have more than once insulted the rival image, pelted it, and defended theirs with the knife and bludgeon.

invasion, the rest being sent to Cadiz. Observe the Guion or Archiepiscopal Cross, the very one carried by the *Gran Cardenal*, Mendoza, and planted on the Alhambra at the taking of its fortress, January 2, 1492. The four parts of the world, or globes, given by Mary Ann of Neuburg, Charles II's wife; the sword of Alfonso VI.; a richly illuminated Bible of the 12th century, given by St. Louis, Bishop of Toulouse; and, in a corner, within a paltry urn, the bones of kings Wamba and Recesvinthus.

The *Ochavo* is a long room, ornamented with marbles, and so called from its octagon (*ochó*, eight) form. The bronzes were the work of a Roman silversmith, called Alexander Bracho. The frescoes are by Carreño, Maella, Ricci, and other worthies. The reliquaries are very rich, especially for the *intrinsic* value, numbering altogether 116; amongst them is one which contains part of the veil from Sta. Leocadia, another Virgin, who visited that lucky man, San Ildefonso, when he cut it with the *ivory* poniard of King Recesvinth; a letter of St. Louis; bodies of San Eugenio and Sta. Leocadia; jaws, teeth, knee-caps, feet and legs, skulls, nerves, and other anatomical subjects.


*Chapter House.*—The *antesala* is Gothic; the statues it contains are by Copin (1510). The *artesonado*, excellent. The *capitular sala* is splendid. The square portal is by Bernardino Bonifacio, and is purely Moorish, with the arms of Cisneros. It was designed by Mæse Pablo or Paulo, 1510. There is a sumptuous grandeur about this hall well suited to those mitred kings who sat on stalls converted by art into unrivalled thrones, and whose councils governed the world. It is adorned with precious marbles and mosaics, a glorious *artesonado* roof, painted blue and red and gilt, and most Alhambraic

in the gorgeous ornamentation and style, begun by Lopez Arenas, the great Sevillian *artesonista*, end of 15th century, and finished by Luis Medina and Alfonso Sanchez, in 1510. The frescoes on the walls are by Juan de Borgoña, who also painted the portraits of the eighty-two archbishops of Toledo, from St. Eugenius to Ximenes, all likenesses *de capricho*, except Cardinals Mendoza and Ximenes, which are portraits. The stalls are very elaborately carved, the work of Copin of Holland (1512). On the backs the series of Archbishops from Ximenes is continued to this day, and painted by Borgoña, Comontes, Luis, Carbajal, Tristan, Ricci, Goya, etc.

*Cloisters.*—The lower cloister is entered by the Puerta del Mollete, so called from the old conventual custom of distributing loaves (*molletes*, small loaves made of the finest flour, whence round and plump cheeks are called '*molletes*,' the *mola* of Virgil.—*Æneid*, iv. part 8). It has a small Gothic façade of beginning of 15th century. On the site of the cloister the Jews originally held their market or Al-Kanah; this lasted until Archbishop Tenorio purchased it from them and erected this edifice (1389), entrusting it to the architect of the cathedral, Rodrigo Alfonso. It is Gothic, all of stone, and composed of four galleries, each measuring 186 ft. long, by 27 ft. wide, and 60 ft. high. The former altars and pictures, prior to the 16th century, were taken away about the middle of the last century, and substituted by frescoes of Maella and Bayeu, most of which the dampness of the walls (being lower than the streets) had effaced. Conrado and Castillo have painted others, mostly copies from Giordano. In this cloister is a white marble slab, the consecration-stone of the cathedral, founded in 1591.

*Summer Chapter Sala* (Library). It



was built by Cardinal Ximenes at the end of the 15th century; it is no longer used, and has little to attract notice, having been modernised in 1644. Over it is the Library of the cathedral. It was founded by Archbishop Tenorio in 1380, but entirely rebuilt and enlarged by Cardinal Ximenes. It is very rich in MSS., more so than in printed books. The early collection of Cardinal Tenorio, and 7000 volumes and MSS. brought from Rome by Cardinal Lorenzana, the Hebrew, Greek, and Arab MSS. of great value—works of Aristotle (copies made in the 13th and 15th centuries); French and Italian *early* poetry; several Hebrew Bibles with commentaries, very ancient; a Muzarabic missal of the 10th century; prayer-book of Crazy Jane, and missal of Charles V.; some codices with admirable miniatures, vignettes, and initial illuminated letters of the 8th to 16th century, by Alejo Gimenez, Vazquez, Buitrago, Arago, Comontes, Juan de Salazar, etc.  Permission to visit, read, or copy, is necessary from the Archbishop of Toledo, and is not very easily obtained.

*Capilla de San Blas.*—In the angle formed by the N. and E. cloisters, the Gothic portal leading to it is elegant. The chapel was founded by Cardinal Tenorio, who is buried here (ob. 1399), close to his chaplain, Balboa. The paintings over the three altars are by Blas del Prado, Philip II's *pintor de Camara*. The tenebrario and candelabrum for the Cirio Pascual are modern works and indifferent. In the *upper cloisters*, erected by Ximenes, is kept the *monumento* exhibited during the functions of the Holy Week, very magnificent here, and only surpassed in Spain by those of Seville. It is very gaudy, all of silver and gold, and cost £16,000. It dates 1807, at a time when the money had better have been employed in raising troops to defend the

land. The stone employed in the building is of two sorts. That used in the interior comes from Oliguelas.

*Painted Glass.*—The windows are divided into six arches with arabesques. The stained glass is, we think, superior here to that of Seville, and inferior to Leon. Jaime Dolfín (a Fleming, no doubt), painted all those of the apsis, and around it, in 1418. He was succeeded as *maestro vidriero* by Maese Luis and Gasquin of Utrecht (1429), Vasco of Troyes (1503), and Alberto de Holanda (1525). In 1542, the Chapter established a school of painting on glass, and the Vergaras succeeded each other in the professorship. These masters had all their secret touches and ways of preparing which they would not easily disclose, the *pintar à fuego* amongst others (see General Information: *Painting*), and in 1696, Francisco Olias, then *maestro de las vidrieras*, refused to initiate several pupils, but Sanchez Martinez discovered his secret, and was named in his room, 1713. In 1721, he wrote a book on his art which he dedicated to the Chapter. The different periods of this art can be studied here, successively, if we begin with the head of the church in the central nave (subjects, saints, and patriarchs), and end with those in the lateral naves, placed in circular frames (subjects, smaller figures, landscapes, and scenes). The subjects are generally from Holy Scripture, lives of the saints, arms and devices, etc. The characteristics are, glorious, vivid, very richly-tinted colouring, in the earlier portion; the drawing easy, the attitudes stiff, and the draperies rigid and hard. The greens, reds, and yellows of the more modern portions are also fresh and admirable, more transparent in some, wanting in depth of colouring, somewhat over-ornamented in those of the 15th century, but the drawing freer,

the expression greater, and more life, ease, movement, and vigour in the grouping, draperies, etc.

*Resumé.*—On the whole, this superb structure stands unrivalled in many points, and is one of the finest and largest cathedrals in the world. Its associations with the early times and latter days of the Gothic empire—its celebrated councils, the great monarchs who were crowned here, the heroes who enriched its altars with the spoils of victory, and the master-minds of generations of races, in politics, and arts, and letters—render it as important as St. Peter's, independently of the beauty of its style and more Christian character.

**San Juan de los Reyes.**—This beautiful Gothic pile belongs to the Florid—almost Transition—period, and, though degenerate in matters of ornamentation, may yet pose as one of the finest specimens of Spanish Gothic. It was erected in 1476 by the Catholic Kings in thanksgiving for the victory of Toro, where the defeat of the King of Portugal dealt the death-blow to the party and supposed rights of 'la Beltraneja' to the crown of Castile. Their intention was to found a collegiate church and place of sepulchre; but the erection of a royal chapel at Granada subsequent to the conquest, and some difficulties that arose, made them abandon the idea, and it was converted into a monastery for Franciscan monks, who had founded an establishment extra muros, in 1230. The architect who designed the church and cloisters was Juan Guas. The Florid Gothic continued to predominate in the works until the death of Guas, when the style wavered some time between Gothic of Decline and beginning of Revival, passed quickly through the Plateresque to fall into the bastard Græco-Roman,

and that Gongorism of architecture called Churrigueresque, a style sprung from a transition state of society, and in unison with the periwigs, *jabots*, ruffles, etc. etc. The edifice is an oblong square somewhat rounded in the abris, and the interior in the shape of a Latin cross with a circular presbytery. It is 200 ft. long by 73 ft. wide, and 80 ft. high. The shape is square, rounded off at the chevet.

*Exterior.*—The apse is most elegant and chaste, with two stages of arches, flanked by six pillars with filigree pinnacles, decorated with statues. The stone of which it is made is Berroqueña on the outside, and white and creamy inside; open-worked galleries, series of diminutive archlets, elaborate niches, with statues of kings-of-arms under airy light canopies. From the walls hang a number of chains suspended as ex-votos by captives delivered after the capture of Granada. The principal entrance was originally at the extremity of the nave, opposite to the high altar. The present one was designed and put up by A. de Covarrubias, who built it in 1553, for Philip II., and, being finished in the 17th century, bears the traces of the styles prevalent at different periods, and is between the decline of Gothic and Plateresque. Observe, besides, the six statues of saints of the Seraphic order, the effigy of St. John the Baptist, the tutelar patron of the Catholic Kings; whence the name of this church, and the royal arms, with the badges and initials F. and T., and two Roman warriors, at the sides.

*Interior.*—One nave, of four bays, very spacious, with indifferent chapels on the sides. The western bay has a deep groined gallery coeval with the main portion. The former magnificent retablos, its superb stained windows, walnut stalls, and pictures, amongst them the authentic portraits of the

Catholic Kings by Rincon, of which there are copies at Granada Cathedral and Madrid Picture Gallery (*their originals are at Madrid, Museo de la Trinidad*), organs, etc., were destroyed by a great fire in 1809, a sad loss to art, if we believe Ponz, who saw them ('Viaje por España,' vol. i.) The present vile modern altar, imitating marble, and the San Martin daub, now replace those gems. The stalls are benches of pinewood, and most of the windows are blocked up. The high chapel is circular, Gothic, and lighted up by two stained windows, among the few vestiges that remain here after the fire. The crucero or transept is the gem of the edifice. Observe the Saracenic decoration on the walls, of the most elaborate intricate stucco-work, the colossal shields and the Latin and Spanish inscriptions which fringe them and refer to the royal founders of this truly royal chapel. It is a perfect specimen of the heraldic-moresque peculiarities of style adopted in the reign of the Catholic Kings. The raised lantern is roofed with an octagonal vault, with pendentives. Observe the most exquisite tribunes or ambons for the royal family, placed at some height in the angles of the transept; they look like ivory work.

*Cloisters.*—They form a square—each gallery is 80 ft. long, and with a fine groined roof, composed of twenty-four bovedas, crossed by aristas. These cloisters and church, though much deteriorated, are among the finest and richest examples of Florid Gothic in Europe; not of the purest period, but verging on its decline, and when its love of ornamentation and effect knew no bounds, and was already paving the way for that reaction which ushered in the style that was called Græco-Roman. Observe the foliage of the capitals, the birds and other animals, the fine statues, and the frieze, with a

long inscription in praise of the Catholic Kings. The whole of the western gallery crumbled to the ground, and all the rest suffered a great deal from the fire which took place in 1809, as also from the hand of Carlists and *pronunciamientos*; for it is singular how closely related religious indifference is to superstition. The latter sometimes becomes the religion of those that have none, but oftener still, linked by the law of 'les extrêmes se touchent,' to atheistical moral paralysis. Thus may be explained the mutilations and havoc of churches done by Spaniards with greater wantonness than even Cromwell's soldiers in England. Observe on the north-east angle a fine plateresque staircase leading to the upper cloister, which was designed by Covarrubias. A portion of this eastern side is now converted into a Museo Provincial. Over the principal portal of the convent is a colossal cross, and at the sides statues of the Virgin and St. John, said to be effigies of the Catholic Kings, and certainly of that epoch. There is some talk of repairing the cloisters and church, a large sum of money having been voted for the purpose by the Academy of San Fernando. 'Veremos;' but meanwhile visit the cloister-garden, once full of shady trees and laughing water and chirping birds, but now desolate and full of creeping herbs, the ivy and wild vine, the gatufa (rest-harrow) and other weeds, those only friends in the world that love to cling to what is ruined and neglected, who have healed many a scar inflicted by the hand of time and man on those walls, and whose shining deep green contrasts with the fretted fringes of the niches, capitals, and canopies, that, like yellowed and worn rich old lace, hang about and above the gravestone saints that cast their mysterious shadows on the walls.

The small church close by was built in the 17th century, and is closed.

*Santa Maria la Blanca.*—This and El Transito were among the finest synagogues erected by the wealthy and powerful Jews of Toledo in this their own barrio or quartier. The building belongs to the Moorish style of Transition, or second period (beginning of 12th century). In 1405 the neighbours of that barrio were roused by the violent preaching of San Vicente Ferrer, and expelled the Jews. It was then converted into a church, under the advocacy of Santa Maria la Blanca (Notre Dame des Neiges of the French), till about 1550, when Cardinal Archbishop Siliceo enlarged it, and turned it into an asylum for *traviatas* retired from business; but repentance amongst these ladies becoming every day rarer, this *ejemplarísima fundacion*, as the Spanish writer calls it, had to cease in 1600. It continued as a church till 1791, when Spanish troops were quartered in it. From a barrack it became a military store, a dancing hall, etc. It is now being repaired. The *outside* is plain and almost repulsive. It is preceded by a patio. Its ground-plan is that of a basilica, and forms an oblong square 81 ft. long by 63 ft. wide, and divided into five naves, of which the central is 60 ft. high and 15 ft. wide, whilst the lateral ones are only 12 ft. broad, and vary gradually in height from 50 ft. to 40 ft. These naves are formed by twenty-eight horseshoe arches, that spring from thirty-two octagon pillars, the capitals of which are varied in shape and details, and evince the influence of the Byzantine taste. They are full of originality, not devoid of elegance. Over the arches, whose spandrels are decorated with graceful arabesque rose patterns, rises the cusped wall arcade that separates the naves, and which is ornamented

with the al-haraca work. Stalactite archlets run over those, and rest on paired pillarets, crowned by an elaborate frieze, with minute work. The fine artesonado roof is of alerce (*Pinus larix*) wood, and has coupled beams, and was once all gold and colours. The three small chapels which were added by Cardinal Siliceo are plateresque. The retablo is ascribed to Beruguete, but is more likely by some pupil of his; it is elaborately sculptured, gilt, and 'estofado.' The pavement is worthy of notice.

*Transito.*—So called from the passage (*trans ire*) from this life, or the death, of the Virgin. This was another synagogue, built at the beginning of the 14th century by the Rabbi Meir Abdali for the wealthy treasurer of Don Pedro, the Rothschild of that age, Samuel Levi. It was completed A.D. 1366. At the expulsion of the Jews in 1492, the Catholic kings gave it to the Order of Calatrava, and called it de San Benito. The archives of an ecomienda of this order and of Alcantara may be seen here. This synagogue, built in the days of Jewish prosperity, when the Granadine florid style had reached its acme, is built of brick outside, but the walls of its only nave are most superbly decorated with stuccoed Alhambraic work. This nave is 76 ft. long by 31 ft. 5 in. wide, and 44 ft. high. Observe especially the western wall, in the centre of which was placed the pulpit from which the Rabbis explained the Law, and which is now replaced by the high altar and retablo. It is covered all over by the richest ornamentation. About as high as the middle of the N. and S. walls runs a wide frieze fringed by stuccoed vine-leaves twined with ribbons and star patterns. Below, and on the four sides, spreads a series of fifty arcades embedded in the walls and resting on

salient half pillars. The arches are composed of an ogive, distributed into seven circular portions or lobes. The pillarets are of excellent Byzantine style. The capitals varied in design; and the lattice work or agimases most elaborate and chaste. The ceiling is a rich artesonado made of cedar. On right and left of altar are long Hebrew inscriptions placed under shields of Castile and Leon (a tribute of gratitude and homage to Don Pedro, the Jews' protector). These inscriptions, now illegible, were the object of much learned controversy between Heydeck and the Spanish Academia de la Historia, which will be found in Andrada's '*Crónica de las Ordenes Militares*,' where also is found the original inscription and the translation, made by a Jew in the 16th century, when it was still legible. It alludes to the founder, and praises the Castilian king. Among other things, the Jews of the 14th century say—'And we who inhabit this land have built this house with a strong and powerful arm.' The pictures of the retablo represent San Benito and St. Bernard, and are indifferent. The other retablos, which fill the spot allotted to the women's tribune, are also indifferent. The other inscriptions on N. and S. walls are portions of David's Psalms, the 83d and 99th. Beside the arms of Don Pedro are the three fleurs-de-lys appertaining to his Queen Blanche. *N.B.*—All around these synagogues extended the narrow streets inhabited by the Toledan Jews, whose houses they judiciously endeavoured to make as humble and plain as possible, partly from avarice, partly from traditional Eastern habits, and not a little to avoid the envious eye of the Christian. There were two Jewries at Toledo, La Juderia Mayor and La Juderia Menor; the former was defended by a

fortress garrisoned by Jews alone; and so numerous, indeed, were they here, that on the Inquisition being established at Toledo in 1478, 17,000 Jews, who went by the dubious name of '*Conversos*,' shrewdly offered instantly to '*reconciliarse con la Iglesia*.'

**Minor Churches.** *Santo Tome.*—A mosque rebuilt and embellished at the beginning of the 14th century by Señor de Orgaz, whose descendants were counts of the same name. The great gem of this edifice is the celebrated picture of the miraculous burial of this pious personage, which was miraculously attended by St. Augustin and St. Stephen. The miracle took place in this very church in 1312. This picture is, according to all connoisseurs, El Greco's masterpiece. 'It was painted in 1584 by order of Don Gaspar de Quiroga, Cardinal and Archbishop of Toledo. The execution resembles Tintoretto. The reality of the pictures in the lower part is wonderful, but the upper portion is somewhat inferior.' (See '*Handbook of Painting*;' the Spanish, etc., Schools, 1st ed., vol. ii. p. 82; and Palomino, vol. iii. pp. 426-29.) The tone of it is Venetian. The figures are not extravagantly lengthy, and of that ashen grey, which is the characteristic of this master; they are all portraits, the priest holding a book, in the foreground, being that of Andrés Nuñez, the parish priest, who gave him 24,900rs. to paint it. 'The vivid colouring of El Greco suits admirably the dead body, and the armour in which it is clad is beautifully painted. The heads of innumerable bystanders are finely drawn, but want warmth, and the four burning torches are as livid as their faces.' (Hoskins' '*Spain as it Is*,' vol. ii. p. 128.)

The church itself, once a mosque, of which the steeple is a vestige, has been modernised and is indifferent, and the

Sto. Tomas over the retablo is a dauby picture of Don Vicente Lopez, a contemporary R. A.

*Santa Cruz.*—This former hospital, now the Infantry College, was founded in 1494 by El Gran Cardenal Mendoza, who confided the structure to Enrique de Egas, and ordered him to build it in the shape of a cross of Jerusalem (or Malta), of which he was styled Bishop, in which he had much faith, building the Colegio Mayor of Valladolid in the same shape. He died in 1495, and the works were begun by order of his trustee, the Catholic Queen, 1504. It was completed in 1514, and is a very large building, the area measuring not less than 500 ft. long, by 300 ft. wide. It is one of the Revival buildings first erected in Spain, and constitutes, therefore, an important monument for the student of Spanish architecture, who will notice that its better defined character is essentially different from the Italian Revival of the same period. The style is seen dawning in the Colegio Mayor de Santa Cruz of Valladolid, 1480-92, and it is seen still in the Colegio Mayor of Salamanca, 1521. It is considered by connoisseurs as one of the gems of the world.

The S. and principal portal is of white Rosa stone, with decorations and plateresque figures. The two patios are exquisite and admirably decorated. The staircase is a gem of the Transition style, between florid Gothic and plateresque. Its balustrades, moro-plateresque artesonado roof, etc., would baffle pen and pencil. Observe everything, the upper and lower galleries, the door between the first and second patios, the columns, many of which were dug up in the ruins of the Gothic church of Santa Leocadia, and therefore curious. The staircase of the chapel is the gem of this gem, and consists of four grand elliptical arches, with lofty

buttresses, elaborately ornamented, and with escutcheons of the Mendozas and their motto, 'Ave Maria, gratia plena.' The retablo mayor is plateresque, and is ascribed to Francisco of Antwerp, the subject being allusive to the foundation of this edifice. Over the lateral altars are some good copies of Guido and Lanfranco; the rest are ascribed to Giordano, and are indifferent, though the cathedral tapestry was made after them.

*The other churches* are mostly uninteresting for the ordinary tourist; we only mention them with their characteristics.

*San Roman.*—A former mosque; a Moorish steeple, much modernised, very remarkable. Its vaults deserve inspection.

*Los Silos. Sto. Domingo.*—Ionic chapel; beautiful artesonado ceiling.

*San Clemente.*—Most elegant portal; plateresque and Berruguete-like.

*Cristo de la Luz.*—This is a most interesting remnant of Moorish architecture. It is said by some authors to have been erected by the Moors on the site of a small church built by the Goth Athanagild, and of which some columns were preserved and placed in the building. The great similarity of the general design, as well as details, with the mosque of Cordova, seems to confirm the assertion that it belongs to the first period of Moorish architecture, and was built most probably about the middle of the 11th century. It was standing, a well-known mosque, at the time of the entrance of Alfonso VI. into Toledo, on Sunday, May 25, 1085. The king stopped in his progress, entered, and had the first mass said here by the Abbot D. Bernard, the celebrated French Archbishop of Toledo, to whose care it was entrusted, and who had it repaired, enlarged, and probably somewhat modified as to style. It derives its name from a legend, according to which, as the Cid's horse one day passed by this church, the steed stopped and reverentially knelt, upon which the wall oppo-

site was opened, and Christ's Image was found within a niche, *lighted up* by the identical lamps that had been placed there by the Goths several centuries before. It subsequently became the property of two military orders, San Juan and Del Viso, and additions took place at different periods. The main portion and most of the features of the former mosque still subsist. It is a small, square edifice, being only 22 ft. in every sense. The space is divided into six narrow naves, three of which cross each other in an opposite direction, forming thus nine vaults, formed by intersecting cusped ribs, each of a different design. Four heavy horseshoe arches spring from each capital, which latter, as well as the low circular columns, belonged to the original *Gothic* building. They are without basement, reminding us of those in the mosque at Cordova. Over the arches and a string course, the walls are generally pierced with five-lobed open arcades (another feature of the Mauritano-Cordovan period); but in the central compartment the agimez double-arched windows are seen elegantly cusped and supported by shafts—the third and fourth stages in this compartment having walls pierced with skylights of Moorish design. The apse is a later addition; the retablo, altar, and images deserve no mention; the outside is built of brick and stone, decorated with Moorish arcades.

*Cristo de la Vega.*—Formerly the Basilica of Sta. Leocadia. The original building was erected in the 4th century, A.C., on the site of Sta. Leocadia's martyrdom. The Goth Sisebute rebuilt it in the 7th century, converting it into a magnificent church, and four among the most important Councils of Toledo were held here. In 666 Sta. Leocadia appeared here before San Ildefonso and Recceswinth, on the day of her festival,

when, after she had complimented the theologian on his brilliant defence of the Virgin's purity, he with the king's dagger cut off part of her veil as a token of her visit *en personne*. It was a preto-riensis church, that is, royal-privileged, and the finest then in the Peninsula (most of the columns were subsequently removed to Cardinal Mendoza's Hospital de la Cruz, and others placed behind the choir of the cathedral). Destroyed by the Moors, it was partly rebuilt in the 15th century, and repaired and altered in the 18th, to be destroyed once more during the French invasion. All that now remains is the apse of Chapel del Cristo de la Vega. The present image was recently put up (1816), to replace the former one which was destroyed, and was held to be a miraculous image, which, according to a legend which we suspect must have been written by some young lady, held down its arms to confirm the promise of marriage made by a *volage* youth, and at the request of the offended señorita. Other legends, of a less poetical kind, say that the arm fell down with a gesture of assertion as a Christian was claiming before its image a sum which a Jew had received from him; but Jews were always *lenders*, and the contrary may be supposed.

*Hospital de Tavera.*—Outside the town, whence better known as Hospital de Afuera. A magnificent charitable institution, founded by the Cardinal Archbishop Tavera, 1540, for the sick and invalids, and now, through marriages, relationship, etc., has become the *patronato de sangre* of the house of Medina Celi. It was designed and carried out by a familiar of the Cardinal Bartolomé Bustamante, who became a Jesuit and a well-known architect of his time. He was succeeded by Lara and the two Vergaras, who followed his plans. It was begun in 1541, and com-

pleted in 1624. The area forms a square, 300 feet on each side, with four patios, and the church in the centre. There are portions that have remained unfinished, such as the façade, one of the two towers, etc. The patios are very grand and effective, with Doric and Ionic columns. The portals belong to the second period of Spanish Revival. Observe the one situated at the extremity of the portico over the Doric pillars and cornice, the statues of warriors holding the founder's escutcheon. It is ascribed to Berruguete (Alfonso). It leads to the church. This latter is spacious, in the shape of a Latin cross, and consisting of a single nave some 140 ft. long by 80 ft. wide in the transept, and 100 ft. high. The style is classical, and the whole is plain, of vast proportions and not wanting in elegance. The three altars are by Domingo Theotocopuli (El Grecco), and indifferent. The gem here is the founder's mausoleum; it stands isolated in the centre of the transept, and is the last work which Berruguete ever executed. He sculptured it in 1559, when nearly eighty years old, assisted by his son. He died whilst working on it in 1561, and the allegorical statues of the Four Virtues are ascribed to his son. Nothing can exceed the admirable wax-like execution of the elaborate details; the composition is equally good, and there is great elegance and taste notwithstanding exuberance of decoration. Observe the eagles with spread wings on the corners of the urn; the relieves and medallions which represent different subjects, the groups of children with garlands of flowers, death's-heads, etc. The recumbent effigy of the cardinal is equally well executed, and the expression that of repose, piety, and benevolence. The details of mitre, vestments, etc., are very minute.

*Capilla de San José.*—Choir classical

and indifferent. Three good paintings by El Grecco of San José and the Infant Deity in central retablo, and in the lateral ones Virgin and Child, and San Martin sharing his cloak with a beggar.

**Public Edifices — Alcazar.** — The site of the palace of the Gothic kings is not known; it stood probably close to Puente San Martin. There was here a Roman citadel which the Goths preserved as such. Alfonso VI., after the conquest of the town, built a palace here; more of a fortress, no doubt, as his new subjects in the city were all Moors who had to be kept in check. The Cid was entrusted with the Alcaldia of it, and lived close by on the site now called Plazuela del Hospital de Santiago, and towards the corner of the house which was formerly the Casa de Caridad. It was subsequently strengthened, enlarged, and embellished, especially under Alfonso X., Juan II., and the Catholic Kings, of whose time there are still some rooms, and the E. and W. façades. Charles V. and his son Philip rebuilt most of the edifice on a new plan, but it was seriously injured and almost destroyed by a fire in 1710, fanned—say, as usual, Spanish moderns—by the English troops, and prompted from sheer envy. But first of all, the troops quartered here in 1710, during the war of Succession, were composed chiefly of Portuguese, Dutch, and Germans, under General Staremberg; and it is well known that it was the Portuguese Commander Atalaya who set fire to the building. Cardinal Lorenzana, the last of the kingly Archbishops of Toledo, restored it, 1772-75, and converted it into a charitable institution; his architect, V. Rodriguez, altering little or nothing of the former plan. In 1810, the French *did* set fire to it as a farewell *feu d'artifice*, and what we now



see is little else than the work of modern restoration, the place having been converted, at a cost of over £20,000, into a military college for the education of officers, with accommodation for 650 cadets. In the autumn of 1886 the building was gutted by fire, and there is little save bare walls to be now seen. Observe, nevertheless, the north plateresque façade of 1551, most exquisitely decorated, and the work of Enrique Egas after designs of Covarrubias; the south façade, designed by Juan de Herrera, 1571-84, who also designed the staircase and chapel, all of which Martin Barrena executed. It is Doric, with four stages decorated with pilasters. It is considered by most connoisseurs as inferior to the former for elegance and effect. The west façade is of the 15th century, the time and reign of the Catholic Kings, but the door and ornamentation were added by Covarrubias, in the plateresque style. The east façade is of the 13th century, and its castellated walls with cubo-turrets, its buttresses, etc., bespeak sufficiently the times of Alfonso El Sabio. Observe the statue of Philip V. in the centre of the great patio, and read the inscription. This patio is worthy of the old Alcázar; it is an oblong surrounded by upper and lower galleries, each of which consists of thirty-two arches resting on Corinthian columns, all of stone, and with the escutcheons on stone also of the many kingdoms and provinces over which Charles V.'s eagle could soar and call his own. This patio is the masterpiece of Villalpando, who was aided by Gonzalez de Lara and Gaspar de Vega. *Staircase.*—Facing the entrance is the admirable staircase, one of the finest in Spain, designed by Covarrubias and carried out by Villalpando and Vega, and finally, in 1561. com-

pleted by Juan de Herrera. It is of a regal style, and worthy, as it was, of Philip II.'s attention, who used to send his instructions about it from London, where he was when Herrera was designing it (1555). The anecdote, therefore, which relates that on his first ascending it, Charles V. exclaimed that when he was on that staircase he really felt he was an emperor and king, is a fable, for it was finished when he was at Brussels, and the year before his abdication. The steps are each of one block of stone, and measure 50 ft. in length, and its *caja* (the nave in which it is) is 100 ft. long by 50 ft. wide. The interior—class-rooms, restored chapel, etc.—has been practically destroyed, and never possessed great interest. Do not fail to notice the fine view over the river from the plaza in front of the building.

*Castle of San Cervantes.*—Three turrets and a few ruined walls are all that remain of that edifice, formerly called de San Servando, an old castle built and rebuilt oftentimes, and which belonged to the Templars till the suppression of their order in 1302. The Moors strengthened it, and have left two horse-shoe arches as vestiges of their passage. In Calderon's days fashionable duels used to take place here (see 'Cada uno para si'), and before his time Lope de Vega, in his comedy of 'Amar sin saber quien,' mentions it likewise.

*Town-Hall.*—These Casas Consistoriales date mostly 17th century, as the former edifice of 15th century has been often remodelled. It is not wanting in elegance and effect, and is after designs by Jorge Theotocopuli, Grecco's son. It is of the classical order, and was completed in 1618. The interior has little to invite the tourist's attention; the inscription over the N. façade is very fine and allusive to the Corregi-

dores ; it was composed by the celebrated poet Jorge Manrique for his relative D. Gomez Manrique, who was the first Corregidor Toledo ever had :—

Nobles, discretos varones  
Que gobernais à Toledo,  
En aquestos escalones  
Desechad las aficiones,  
Codicia, temor y miedo.  
Por los communes provechos  
Dejad los particulares ;  
Pues vos fizo Dios pilares  
De tan requisimos techos,  
Estad firmes y derechos.

There are two good likenesses of Charles II. and his queen Mariana of Neuberg, by Carreño, and a very curious plan of Toledo and its montes drawn up by El Grecco. In the summer Sala de Sesiones is some good azulejo-work and paintings of battles between Spaniards and Flemings.

*Archiepiscopal Palace.*—Close to the cathedral, with which it communicates through a covered gallery. It is modern, large, and indifferent, the former palace of the 13th century having been often and completely remodelled. There are some good artesonado ceilings in the oldest portion of it, especially in the Salon de los Concilios, so called because many of these were held here after the 16th century.

*Museo Provincial.*—This building occupies portions of the Cloisters of San Juan de los Reyes ; the 704 pictures of which it consists were removed here from several convents, when these were suppressed, though the best were taken to the Madrid Picture-Gallery. Of the number mentioned there are not above fifty-eight which are either authenticated or ascribed to different painters ; all the rest, and most of the best, are nothing but daubs. There are a few that deserve attention ; two Riberas, signed, a Morales, and others by Orrente, Ribalta, Maella, etc. ; but the school of Toledo is not to be studied

here, but in the cathedral, churches, and noblemen's houses, and at Madrid. In this large room was the cell inhabited by Cardinal Cisneros.

*Biblioteca Publica.*—Opened daily to the public, from 9 A.M. to 3 P.M. It is also called arzobispal, and is situated in the lower or ground floor of the Archbishop's palace. It was established under Charles III. after the expulsion of the Jesuits, and classified and augmented by Cardinal Lorenzana. It contains some 30,000 volumes, never carefully investigated, and of value ; especially in theological and ecclesiastical history, as the Jesuits' libraries scattered about churches and colleges at Toledo formed the nucleus ; there are many MSS. of early Spanish poetry ; valuable editions and MSS. of Spanish History, and upon America. There is a Museo de Antigüedades, interesting to archæologists, containing slabs with inscriptions in Hebrew, Arab, Gothic, etc., a good collection of coins, a good portrait of the historian Mariana, and a fine marble bust of Juanelo Turriano, the Toledan hydraulicist, but a native of Italy, by Berruguete, and several plans of edifices, etc. There is also a good collection of Spanish marbles, plants, woods, birds, and other objects of natural history.

*Manufacture of Arms.*—It is twenty minutes' walk from the town, and really not worth seeing, unless for the sake of the world-wide celebrity of Toledo blades, which was great even under the Romans :—

Ima toletano præcingant ilia cultro.

Abdur-rhman II., in the 9th century, raised its reputation still higher. The swords, poniards, and other *armes blanches*, were manufactured first by independent armourers, who subsequently formed a powerful guild, 'Los armeros de Toledo.' The best swords

date from the 16th century (see for details, history, etc., General Information: *Arms*). The present manufacture is poor even as a museum, and it is not here but at the Madrid armoury that is to be studied the admirable workmanship of the Ortuños, Corrientes, Martínez, Ruiz, Luna, Portalis, Fernandez, etc. Here are produced, yearly, some 3500 swords, though in some years, as in 1857, 1032 swords have been the sole produce. The most ever obtained has been 12,000. The steel and iron come mostly from England and France, and the workmanship is now but indifferent. The Tagus has nothing to do with the tempering, as the waters used are brought from a well. The secret lies, or lay rather, with the armourer and his process. The '*espadas de rosca*,' which bend and curl up like a Toledan mazapan in a box, are a curiosity, and are worth from 1 to 4000rs.; small daggers may be purchased, as a souvenir, for three or four dollars.

*Palacio de Galiana.*—None but antiquaries and lovers of the past ought to visit these ruins, more remarkable for associations than for any intrinsic merit; for of the proud palace of the Moorish Infanta we see now but a few ruins converted into a stable, a kitchen, and storehouse. Through the smoke some horseshoe arches, and Arabic inscriptions, may yet be guessed. The tradition about it is poetical—'naïve au possible,' as the French would say. Galiana, the imaginary daughter of the imaginary Galafre, king of Toledo—her courtship by Charlemagne (who never was in Toledo), and his duel with the giant rival Bradamante—the blind love of the father for his daughter, and the fairy palace he built for her, and of which these are ruins—such are the principal features of this legend, which may be

seen and studied in Duran's '*Collection of Romances*,' Gayangos' '*Moham. Dyn.*' vol. ii. p. 383. In the '*Bernardo*' of Balbrunas, Moratin, and the contemporary Tomas, Rod. Rubi (La Infanta Galiana), have made it the subject of ballads, dramas, etc.

Galiana de Toledo  
Muy hermosa á maravilla  
La mora mas celebrada  
De toda la moreria.

On the blackened walls are traces of Moorish windows and designs not unworthy of the Alhambra.

*Gates, Bridges, Squares, Streets, Prout-bits.*—Toledo is a shrine of mediæval art, and its admirers cannot but perform this pilgrimage with all fervour, and visit the city in all its details.

The *Gates* are not the least picturesque characteristic. *Puerta del Sol*:—The date of erection is not known, but it was doubtlessly built or rebuilt by the Arabs. The pointed horseshoe arch forming the entrance is flanked by two high turrets; one square with windows and built up against the wall; the other circular and in an angle. The entrance arch is more pointed than the second inner one, which is circular, and, like the third, seems to be fast assuming a Gothic character. Over the first arch runs a series of intersecting brick arcades, circular and pointed, but Moorish work of the transition period, or restored by Castilians not long after the conquest of Toledo. Over the second arch is a Virgin with various figures. Within is a rudely-executed basso-relievo, representing the punishment of an Alguazil mayor, who had outraged two ladies; upon which Ferdinand III. had his head cut off, which is seen here borne on a dish. This gate, with its warm orange tints, that

contrast so admirably with the lapis-lazuli azure of the cloudless sky, its battlement fringing the top, and opening vistas of most novel aspect, is a treasure for an artist. *Puerta de Visagra*.—The side of the city towards the Vega is the only one not well defended by nature, a defect which the mediæval military art supplied; and about 1102 Alfonso VI. enclosed the space left open between the two bridges by a wall. Three gates then opened on the Vega; to the N. Visagra; to the E. Almofalla, and to the W. Bib-al-Makarah, subsequently Cambron. There are two circumvallations. We have mentioned the one made by Alfonso, which, beginning at the Puente de Alcantara, went by Las Covachuelas to Puerta Lodada, and joined the older line close to the Lunatic Asylum. The former, or older, was built by Wamba, and began also at the Alcantara bridge, then followed by the gate de los Doce Cantos to the back of the church 'Del Carmen Calzado,' to gates of Sta. Cruz and Cambron, and finally to the bridge of San Martin. San Cervantes, the Alcazar, and the bridges and gates, constituted the principal defensive works. *Puerta de Visagra* (erroneously derived from Via Sacra).—From Bib-Shakrah, Red Gate, or Bib-Sharàh, Gate of the Fields (*El Campo*); it is now called La Puerta Lodada. It is purely Moorish, and of 9th century, and is just as it was in 837, when Hixem's gory head dangled from its buttresses. Its principal horse-shoe arch springs from heavy pillars, leading to two narrower ones. The second is of a very narrow passage and winding, an habitual military precaution with the Moors. The *New Gate* of Visagra was built in 1575 by Philip II. It rises between two cubo towers, forming a large arch, over which are the arms and eagle of Charles V., with

St. Michael and other statues by Berruguete. Inside is a statue of San Eugenio, Bishop of Toledo.

*Torre de los Abades*.—Here (*se dice*) Archbishop Bernard and his plucky abbots fought and drove away the besieging Moors, for in those ages the Church was truly militant, and generally triumphant, while St Michael fought like a hero at the Puerta de Almagrera, performing as great a benefit as he did once before to another friendly army, according to Scripture.

*Puerta del Cambron*.—The *m* in this name is to be carefully pronounced, to avoid other etymologies. A fine Moorish horse-shoe substituted in 1576 for a former one of the time of the Goths, placed somewhat lower and called Al-Màkàra. Its four turrets are also of the 16th century, and the image of Sta. Leocadia, beautifully executed by Berruguete, was removed to the Town-Hall during the French invasion, but brought back again. The indifferent *Puerta Nueva* was built in the 19th century as a substitute to the former gate of Almofalla.

*Bridge of Alcantara*.—The bridges of Alcantara and San Martin were built to replace two earlier ones, in the 13th and 14th centuries. The former Al-Kantarah (*Arabicè*, a bridge) was built by Al-Mansour in 997, to replace one of the 8th century, and is a wonderful work. It was fortified by Henrique I., A.D. 1217, who erected an imposing tower that leads to the city by three arches, one ogival, and the others of the horse-shoe form. An inundation occurred in 1258, after which it was entirely repaired, not to say rebuilt, by Alfonso el Sabio (not the *wise* but the learned—*Sapiens, savant*).

*Puente de San Martin*.—The central arch is 95 ft. high, and 140 ft. in diameter. It was built in the 13th century (1212). According to legends,

the architect, as it was about to be completed, found, as many others have since and before him, that his edifice would crumble down when the scaffolding should be removed, owing to a vice in the construction; upon hearing which, his señora one night set fire to it, and thus saved her silly lord from discredit. The works were now better carried out, which, however, did not prevent its being obliged to be rebuilt in 1390 by Archbishop Tenorio. The towers, with buttresses at the extremities, are of the same date, though Moorish in shape. The original Moorish one was built by the Khalif Mohammed in the middle of the 9th century, and situated more N. than the present. There are a few *machones* remaining, and a tower on the city side.

On the river side here is a Moorish alcoba, or arched recessed tower, open on the four sides like a pavilion, made of briok. The ogive and horse-shoe are seen on the façades; it is called *Los Baños de Florinda*, and also *El Baño de la Cava*, an outrageous epithet applied to the daughter of Count Julian, who, legends say, was seen bathing here by King Rodrigo; a tableau too *vivant*, which cost him his throne.

The Streets of Toledo are very narrow and ill paved, and generally wanting in character; the shops most indifferent. *N.B.*—About Christmas time the confiterías are decked out with all the unpalatable dainties, *manjares* and *pastas*, of that season of jollification, *aguinaldos*, and indigestions. Toledo is celebrated for its *mazapanes*, a heavy pasty compound made of almonds, burnt sugar, etc., and made to assume the most fantastic shapes of serpents, fishes, horses, saints. These are placed in boxes and decorated with arabesques in gilt paper, red silk, yellow wool, etc. If digestion

is the conscience of a good stomach, pray eat only with your eyes—the sight of churrigueresque pastry will be enough to satisfy you: the apricots are better things, and we recommend them as deserving at least one-fourth of their reputation. The principal street is that leading from the Zocodover to the cathedral.

The Zocodover is a Moorish square, so called from *Zoko*, Arabic, Thursday, on which day cattle-markets were held, and are held still in Morocco. The Christians continued to hold a *mercado* here, which was *franco*—that is, exempted from taxes. The Zocodover was a most picturesque spot in the 15th and 16th centuries, the rendezvous of soldiers out of work, of well-doing banditti, of traders in silks and stuffs from all parts of the world; it was the former Puerta del Sol of Madrid, the Moorish Vibarrambla of Granada, the Perchel of Malaga, the Potro of Seville, etc. Now there are but commonplace houses, a few squalid consumptive trees, and silent groups of prosaic blackguards and oily-skinned, yellow-thumbed, threadbare shopkeepers. In the evening it is resorted to by lounging, yawning, hands-in-the-pocket *amerengado* señoritos, as *curis* almost as the word is itself, and good honest Toledanos settling the affairs of the world, which they see through the smoke of their *papelitos*.

**Private Houses.**—Many of the houses of the old nobility have retained their peculiar characteristics; they generally belong to the 15th and 16th centuries, and partake of the Moorish style and plateresque. The house-portals, the projecting door-posts, the cannon-ball (*la bola*) ornament, the soffits and lintels, deserve close attention. Visit first of all the

*Casa de Mesa*, opposite to the Church of San Roman. This house was

built after the conquest by Esteban Illan; though a shadow now of what it was, the saloon shown to visitors is still admirable, and is 60 ft. long by 22 ft. wide, and 36 ft. high. The walls are covered with exquisite stucco lace-like tracery of varied patterns. The roof is a beautiful artesonado; at one end is a fine agimez window, Moorish in form but with almost Gothic details; the alcoba is also elegant.

*Taller del Moro.*—In the Calle del Moro, S.W. of the town, so called because it was turned into a workshop for the cathedral. It was built by a wealthy Moor, and belongs to the third period of Moro-Andalusian architecture. What remains forms an oblong square, with three rooms. The saloon is 54 ft. long by 23 ft., richly decorated with stucco-work. It has been sadly neglected; the other two rooms are equally curious and fine. It is a fine example of Christian artists imitating Moorish art. The Gothic portal was added by Cardinal Mendoza.

*Las Tornerias.*—Moorish also; early style. There are houses also close to San Miguel; one towards the W. of this church bears several inscriptions that have been translated by Sr. Gayangos; the one over the door runs thus: 'May riches, plenty, and perfect security fall to the lot of the owner of this mansion,' etc. We shall mention also those of the Toledos, an illustrious family, close to Ayuntamiento; of Conde de Fuensalida, Munarriz, del Temple, de D. Diego or Corral, etc. The palace of Cardinal Ximenes was behind San Juan de los Reyes; that of Samuel Levi, whom the Jews called 'Gran Fabricador y en todos los pueblos poderoso,' was in the Jewry, and became after his time the palace of the mediæval necromancer, D. Enrique de Villena. It is now abandoned to the wind, the bat, and the rain; and is un-

dermined by subterranean caves, inhabited by doubtful paupers. There are also vestiges of good Moorish and Mauresque work about the steeples of Santa Magdalena, S. Torcuato, S. Marcos, S. Miguel, S. Justo, S. Juan, etc., and the house No. 6 in Calle de la Plata, which latter is well worth a visit.

The *Palace of the Gothic Kings* was, it is conjectured, situated close to and overhanging the Tagus, towards the Bridge of San Martin; but the tower and supposed ruins of it belong to the former bridge already mentioned.

The *Lunatic Asylum*, Casa del Nuncio, is a modern construction, built on a site of a former establishment for the same purpose, which was erected in the end of the 15th century by a Toledan canon, Francisco Ortiz, who was Pope's nuncio. The present house was built by Cardinal Lorenzana as a substitute for the former, which is the one mentioned in Don Quixote, and is placed in another part of the town, and now belongs to a private person. It is very well conducted—on principles of humanity and order, though not perhaps according to the best methods used in Germany and England.\*

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\* Madness is not a malady of Spain, where the brain is seldom troubled, and where speculation, ambition, political passions, effervesce like champagne and then collapse. There are only about 5000 ascertained lunatics in the whole of Spain, about one-third of the number being females. The provinces that furnish the most are Valencia, Zaragoza, Granada, Madrid, Barcelona; and the least, Lugo (only 21), Orense, Canary Islands; and pathologically examined the percentage is:—Maniac exaltation, 31.91; monomaniacs, 11; melancholy, 6; derangement of mental faculties, 20.53; imbecility, 6.15; epileptic madness, 11; undetermined, 10.41. The most usual causes are: love (jealousy, sorrow, disappointment, etc.); physical disorders, ill attended, especially in females; politics (ambition, the press, revolutions, etc.); speculation, money, etc., very scarce. Now the proportion with other coun-

*Prout-bits.*—The Cave of Hercules will tempt all lovers of the marvellous. The entrance, now walled up, is in the Church de San Ginés. It is said to extend three leagues beyond the Tagus, and is full of chapels (*se dice*) and marvels of Roman art; but woe to the explorer—rushing sounds are heard, etc., spectres seen, and Roderik himself on venturing within almost died of it. (Southey, W. Irving, 'Leg. of Cong. of Spain,' pp. 160-14.) The fact is, that it has never been visited as it may deserve, and those that will do so may meet with some interesting relics of the past, such as have been found at Guarrazar (see Madrid: *Armoury*).

*Promenades.*—The Paseo de las Rosas and Alameda are pretty and the views fine. The statues of Wamba, etc., are all modern. Outside the city, under its walls, are the ruins of its Roman amphitheatre and Naumachia, the circuit of which can with difficulty be made out (about 1040 ft. long by 330 ft. wide), and the ruins are indifferent and few. On the hills are the Toledan villas, with orchards and norias called here *artes*. The villas are called Cigarrales, from the Arabic *Zigarr*, 'a place of trees'; some derive it from Guizarro; Pisa says it is synonymous with Pizarrales. They are enclosed with a stone wall, and formed by a few straight walks, with olive and

almond trees, and a small indifferent house in the middle.

*Excursions*, very tempting to architects and sketchers, can be made along the banks of the Tagus and the hilly slopes of the Montes de Toledo, Sierra del Duque, etc. We advise tourists so disposed to obtain accurate information respecting the state of the roads, and especially if the country be free of raters, banditti, etc., for these montes have swarmed with them, and amateurs now and then continue to fill up the 'Gaceta de la capital' with exploits, most of which are reduced to carrying the ungarded passenger to the mountains and asking for a ransom. Visit, if possible, the most picturesque old castles of Montalban, Torrijos, Mora, Almonacid, Orgaz. All this part of Spain, with its wild scenery, traditions, legends, historical associations, and intrinsic artistical merit, has never been properly investigated; study it well before leaving Toledo; procure letters of recommendation for the administradores of these real 'Châteaux en Espagne'; attend to the provender, and obtain a guide well acquainted with the localities. The angler need not be idle, as the Tagus is 'pis-cosus,' even according to Strabo and Martial; and there is good shooting in the montes. *N.B.*—The *caza mayor* is plentiful, and amateurs of wild-boar hunting, with *ojeadores* or without them, with *sahuesos* or not, will do well to obtain an introduction and permission to accompany the bold and amiable young Marqués de Mirabel, whose *partidas* have often laid low upwards of fifty or seventy heads in the season. The Tagus itself, whose very name is poetry, will not fail to awaken interest. Is the Tagus navigable? Could it not connect Madrid and Lisbon? In 1581, two Italians, Antonelli of Naples, and Juanelo Turriano of Cremona, a friend of Charles V., whom he accompanied to Yuste, proposed a scheme to Philip II., which, through want of funds, was overlooked; but, according to a memoir written by the minister, Lopez Ballasteros, by order of Ferdinand VII., the Tagus was navigable in 1581 from Toledo to Lisbon; and troops were sent to Lisbon from Herrera by tugging—a system adopted and improved by that same Antonelli. In 1755, at the instigation of the minister, Richard Wall (an Irishman), Simon Portero repeated the same tour. In 1829, an engineer, Agustin Marco Artes, went by water to Lisbon; left April 8, 1828, arrived on May 17, and returned in thirty-eight days, performing the journey in a small boat with a lateen sail. The schemes and trials have ended here; and the proposed railway along its banks has put as

tries is this, according to Esquirol, 'Médecine des Passions.' London, 1 to 200 inhabitants: Paris, 1 in every 222; Cairo, 1 to 23.571; and Madrid, 1 to 3.350. It is besides to be remembered that lunacy is not well understood in Spain, and that many patients placed in these establishments are, moreover, persons guilty of murder and other crimes, but often removed here through a certificate of a short-sighted doctor, 'que hace la vista gorda'; and the song is right which says:—

Un loquito del hospicio  
Me dijo en una ocasion,  
Ni son todos los que están,  
Ni están todos los que son.

end to further projects. Turriano raised the water of the Tagus to the Alcazar by means of a most ingenious machine called a *reloj* (clock), and of which there are vestiges still opposite to San Cervantes. The illustrious engineer was promised a large reward before the scheme succeeded, and obtained next to nothing after its success.

*Books of Reference.*—1. 'Toledo pintoresca,' etc., by Amador de los Rios; Madrid, Boin, 1845, with woodcuts. Very interesting, especially with respect to Spanish architecture.

2. 'Album artistico de Toledo,' by M. de Assas, with prints; Madrid, 1848, fol. An excellent work, exhibiting great erudition and judgment. The Arabic inscriptions are most accurate, and the work, we believe, of Sr. Gayangos.

3. 'Toledo en la Mano,' by Parro; Toledo, Fando, 1857, 2 vols., and a handy abridged new edition. Excellent and reliable.

4. 'Summi Templi Toletani perquam graphica Descriptio,' etc., by Ortiz. (Bib. of Escorial, C. iv. 14.)

5. 'Explicacion de la Inscriptcion Gótica de la Lapida de Consagracion,' of the Cathedral,

by Palomares, MS. Acad. Hist., vol. iii. of 'varios tratados' on the chronology of Spain. Read to this Academy, and showing that it means 'Era DCXXV.' (i.e. 587), and not 'Era DCXXX.' etc., as some have asserted.

6. 'De toletano Hebræorum Templo,' by Bayerio, MS. in Acad. Hist. (X. 186). Contains the full description of El Transito.

For a good contemporary account of the Inquisition at Toledo, see the 'Boletin de la Real Academia de la Historia,' October, 1887. For the legends of Toledo see 'Becquer's Tales.'

The best works on the Jews of Toledo are those of Amador de los Rios, Adolfo de Castro (Cadiz, 1847). The latter has been translated into English by F. Kirwan. There are also some works on the subject written by James Finn, 1841, and by E. H. Lindo, 8vo, London, 1848.

On the Gothic ritual.—The original Gothic ritual was printed at Alcalá de Henáres, 1500, by order of Cardinal Ximenes; reprinted by Cardinal Lorenzana, in 1770, in Mexico, with a second edition at Rome, 1785-1804; also in tomes 85, 86 of Migne's 'Patrologiæ Cursus'; Paris, 1850.

## VALENCIA (THE KINGDOM OF).

**Geographical and Administrative Divisions, Rivers, etc.**—This former Reino de Valencia consisted of some 611 square leagues, and now forms three provinces, each separately governed, but all under the military authority of the Capitan-General of Valencia. It occupies all the S.E. portion of Spain, extending from the Cenia (river), on the frontiers of Cataluña, to the Tower de La Haradada, the limits of the kingdom of Murcia, on the Mediterranean. Population of provinces (1884):—Valencia, 677,890; Alicante, 420,000; Castellon, 289,000; in all, 1,386,890. The first is now 289 square leagues; the second, 164; the third and last, 158. Most of it consists of hills, the table-lands occupying only an extent of 240 square leagues. The principal rivers are, the Turia, or Guadalaviar, which flows down from the mountains of Teruel and Albaracin;

the Júcar; from the same hills, the Albayda, Alcoy, Juanes, which intersect it from W. to E.; the Mijares and Palancia, Cenia, etc. It is bounded to the N. by the range of mountains which rise and extend like a barrier—viz. Sierra Molina, Muela de Arés, which separate it from Cataluña; to the E. by the Mediterranean; W. by the Guadalaviar, Cuenca; S. by Sierra Mayor and Murcia. The highest mountains are the Sierra Picochera to W., and the Ayora and Bujaron ranges to S.W.

**History.**—The history of the province is that of its capital; Carthaginians, Romans, Goths, and Moors, have in succession possessed this fair kingdom, the brightest pearl in the diadem of the Queen of Spain; and although it derived benefits from each, it is especially the offspring of the Moor, who loved it, and lavished on it his



gold and blood. Under the Moslem rule Valencia became the garden of Spain, and here the Moors placed their paradise, and called its capital *Medinah-Tu-Tarab*, the City of Mirth. Its riches, consisting of those of the soil, natural and inexhaustible, as well as those accumulated by generations of wealthy rulers, and an enterprising predatory people, tempted the Christian; and his faith—we shall more simply call it covetousness—exhausted all the means within its reach to wrest such treasures from the abhorred infidel. The Cid was called to intervene in domestic feuds and internal dissensions, and in 1095 the kingdom became his. It was subsequently annexed to Aragon, and was finally merged in the crown of Castile and of Spain. This province suffered very considerably at the hands of Philip V., whose cause it would not espouse, and of the French, during the Peninsular War. The principal dates of its history are :—

Foundation of Valencia by Junius Brutus, 136 B.C. (See page 482.)

Gothic rule established, 413 A.C.

Conquest of the Moors under Abdu'l-Aziz, 712, when it formed part of the Ummeyyâh Khalifate of Cordoba.

Became an independent Moorish kingdom, in 1056.

Capture of Valencia by the Cid, 1094-5.

Independent kingdom ruled by the Cid, and his death here, 1099.

Conquest of Valencia by Jaime I. of Aragon, Sept. 28, 1228 (or 1239).

Annexation to crowns of Castile and Aragon, 16th century.

Expulsion of the Moors, and first death-blow to its prosperity, 1610.

Philip V. and the War of Succession, 1718.

Surrender of the capital to Suchet, 1812.

Evacuation by the French, 1813.

**Character, Dress, Customs.**—The 'Valencianets,' as they call themselves, speak a sort of Limousin dialect, the old *Langue d'Oc*, which Don Jaime introduced from Cataluña. The pronunciation and meaning of some words differ

from that spoken in the Principado, and the softer, more harmonious terminations used here indicate the proximity of Andalusia—heat—and greater leisure. The principal features of character are, superstition; revengeful, relentless spirit, *ni olvido ni perdono*; love of pleasure, dancing, love-making, sipping the delicious cool horchata de chufas, a local drink. The people are laborious, persevering, generally honest; fond of bright colours and pomp; in violent love or hatred, sullen and mistrustful. Crime, arising from jealousy, envy, family dissension, and tavern brawls, is frequent, and attended with hyena-like fierceness. The *escopeta* and *trabuco* are used with wonderful precision by the labourers, who seldom go without one, as *ultima ratio*, or timely advertisements about wages, and mere trifles. They are withal lively, imaginative, very intelligent, enterprising, and the upper classes most polished and agreeable, of unbounded charity and generosity. The darker shades of their character would be considerably brightened up by interior enlightenment, as all is night still in their minds; and education would correct and refine the conditions of their fine, nervous temperament, excited and irritated as it is by a burning sun, and perfectly unchecked. To the stranger they are affable, kind-hearted, and have pride in showing off their cities, their huerta, their dress, and even their expeditious way of suppressing their intimate enemies. In a word, as the Goth explains the Asturian, and the Celtiberian the Basque, the key to the character of this strange and poetical people must be sought in the East. As to their physical appearance, they are tall, manly, statuesque, wiry; indefatigable walkers, dark complexioned, with fiery black eyes, ivory teeth, and an expression of mobility natural to their constantly ex-

cited, nervous temperament. The women are a complete contrast to the men, and are *bionde e grassotte*, like the Venetians. They are admirably formed, but rather inclined to *enbonpoint*, with a melancholy smile on their mouths, and a soft vacant gaze. They go little abroad; practising the Moro-Castilian 'Cada uno en su casa y Dios en la de todos,' only sallying out in the mornings to shop, *correr tiendas*, and to mass. They are fond of dress, which is very picturesque and Eastern, and wear their beautiful hair in all sorts of fantastical shapes—mostly pleasing and becoming. The dress of the men consists of a richly-embroidered velvet jacket, or rather waistcoat, with open shortsleeves and filigree buttons; worn more especially on holidays; then come white linen drawers, or kilts, very wide, loose and folded, and called with an Arabic name (Sarahuells). Their legs are generally naked, admirably formed, sinewy, and black as the Hindoos'. Sometimes they wear stockings without feet, or hempen sandals (*espartinyes*), tied up with blue coloured strings; a purple, black, or red silken sash; the many-coloured manta, thrown over the shoulder; and the gay yellow and red kerchief binding the head like a turban, showing the long hair in the upper portion of the head, complete the costume, and *voto à Dieu*, who will find fault with it? The women wear a short boddice, silk or cotton, according to the means; a velvet jacket, and a silken kerchief carried over their heads; the roll of hair is pierced with a silver-gilt pin, with knobs, called *Arilla de rodete* (literally in Catalan, wheel-pin), and a very high silver-gilt comb, called *pin-teta*, now worn lower than it used to be formerly. Jewels (*joyas*) are also profusely worn, and are mostly heirlooms handed down from mother to daughters, and dating from the earliest times of the discovery of America. The forms

are most classical, and the stones, emeralds, and amethysts, often large and fine, but seldom cut. Several charms are also worn, such as small silver images of local saints, and of the great local patroness, Nuestra Señora de Desamparados, a silver filigree cross, etc. The popular holidays and festivities are mostly religious, and the Corpus, Holy Week, Día de San Vicente Ferrer, the tutelar of Valencia, etc., are very well worth seeing, as spectacles of a bygone race and age.

**Agriculture, Mines, Trade.**—The Huerta of Valencia presents, with the Vega of Granada, the spectacle, unique in Europe, of the most luxuriant vegetation of the tropics, and of almost incredible fertility; the hortelanos have wisely followed, and practise to this day, the maxims and methods bequeathed to them by the great hydraulic Moors. This wonderful plain is covered with a net-work of canals and aqueducts, sangrias, acequias, regueras, with norias or water-wheels, the distribution of water (liquid gold here) being subjected to strict regulations emanating from the Tribunal de las Aguas. (See General Information: *Agriculture*.) Thus irrigated, vivified by a tropical sun, an everlasting summer, and thickly manured (often with guano, of which over 20,000 tons per annum are used), the soil yields four, five, and six crops in succession. The alfalfa (lucerne) is mowed fourteen or seventeen times; the orange (the most important tree here), the rice, the melon, mulberry, grow in enormous numbers; corn, maize, are admirable. Cochineal is successfully reared on nopals, and cotton would succeed wonderfully were it seriously tried. There are some manufactures, especially of silks, velvets, cloths, cigars, glass, azulejos, tinctures, spirits, etc. The mines are rare, and of little importance; quicksilver, copper, lead, and in the moun-

tains, marbles, coal, and alabaster. There is some trade, especially with England, in fruit, silks, rice, etc., and there are signs everywhere of rapidly-increasing prosperity and wealth. Some excellent wines are produced, which call loudly for more improved processes, which would fit them for exportation; such are those of Alicante, Fondillol, Benicarló, La Torre, and a hundred others. The national dish of the country is pollo con arroz, or arroz à la Valenciana, chickens stewed with rice, sausages, pimientos (red peppers), chorizos, ham. It is most savoury, wholesome, and belongs to the positivist, not poetical, school of gastronomy, whose adepts, according to Brillat-Savarin, eat to live, and do not live to eat. The great culinary oracle also said—

*La bête se nourrit. L'homme mange.*

*L'homme d'esprit seul sait dîner.*

The gazpacho is another favourite dish. But fruits are considerably eaten, and with a melon, a Valencian eats, drinks, and washes his face and hands. For a towel he uses his manta, that which also serves as cloak, towel, bag, and horse-cloth, all in common.

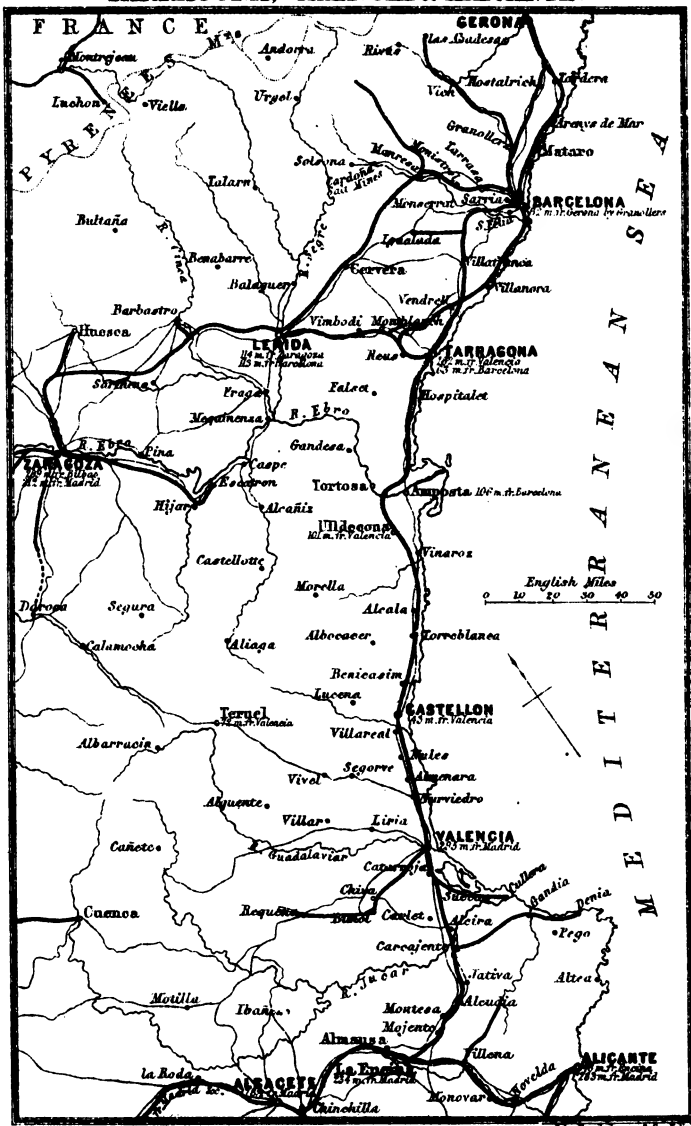
**Routes, Climate, etc.**—The climate is generally delicious, though variable, and well suited to invalids. Fevers, tercianas, are of frequent occurrence in the vicinity of marshes and irrigated lands. Mortality is great among the labourers who are employed in such districts as about Oropesa, the Jucar, etc.; but in the rest of the reino the atmosphere is balmy, very soft and mild, and considered very superior to that of Italy. The cities are dull and devoid of interest, with the exception of Valencia, which is a clean, social, and polished city, containing numerous fine works of art. In its neighbourhood also are the ruins of Murviedro. It must not be forgotten that this is the native land of Luis Vivés, called the

Spanish *Bacon*, of the Cavanilles, Masdeu, Sempere, and other critics of note; of the painters, Juanes, Ribalta, Ribera, Espinosa, Orrente, and March, only equalled by the schools of Seville and Madrid; of the printers, Mallen, Cabrerizo, Salvá, etc.; of the dramatists, Guillen de Castro; of the poets, Virues, Factor; of Gil Polo, Mosen T. Juan Jardi, of the great engraver Esteve; of the military worthies, Nicolas de Procida, Boil, Moncada, etc. The roads are good, secure, and well kept, and railways are springing up everywhere. The principal interest in the kingdom is in connection with the novel luxuriant vegetation of some districts; the dress, or rather absence of any, of the peasantry, who remind us of Albanian peasants, etc. The places deserving of a visit are Elche, a city of palms; Jativa, Carcagente, and their forests of orange-trees; and the Albufera, for its capital shooting and fishing (see *Valencia*). Every season is favourable, save the summer, when the heat is insupportable, even by the sea-side. It is a region of Spain which, from its many attractive features of sky, dress, etc., proves very engaging to the artist. The extraordinary atmosphere of golden light, the purple morado, the tint of the mulberry (which colour the clouds at sunset), and the rich, warm, red browns of the Huerta, Ribalta, Espinosa, and other painters of the Valencian school, were fond of transferring to their canvas. Objects under this fogless clear sky come out with great relief, whilst the vaporous, hazy atmosphere often thrown over Spanish views by English painters veils details which impart character to the whole.

1st.	Routes.	2d.
Valencia to Alicante,		Valencia to Liria, d.
s. rail.		Segorbe, d.
Elche, rail.		Alcira, r.
Orihuela, rail.		Albocacer, r. } small d
Murcia, rail		Morella, r. }



**MEDITERRANEAN LINE - BARCELONA TO GERONA,  
TARRAGONA, VALENCIA & ALICANTE.**



A. & C. Black, Edinburgh.

ist.	Routes.	ad.
Almansa, rail.		Tortosa, d.
Alcira, rail.		Vinaroz, rail.
Valencia, rail.		Benicarló, rail.
(In a week.)		Castellon, rail.
		Murviedro, rail.
		Valencia, rail.
		(In a week.)

**Valencia.**—Capital of province of same name; bishop's see, Primate of Spain—population, 143,100 (1888); a seaport.

#### Routes and Conveyances. — 1.



From *Barcelona* by rail throughout, *viâ Martorell* and Tarragona, mostly a fine coast route. Two trains per day. *Barcelona* to Tarragona, dist., 107 kil. Time, about 3½ hrs.; fares, pes. 12.21, 1st cl., and pes. 9.51, 2d cl. Tarragona to Valencia, dist. 275 kil. Time, 7 hrs. by express; fares, pes. 28.50, 1st cl., and pes. 18.20, 2d cl. In all about 10½ hrs. by express train, leaving *Barcelona* at 11.30 p.m., and arriving in Valencia about 8 a.m. The train times are regulated by the Madrid meridian. The Villanueva, or coast line, from *Barcelona* to Tarragona may be taken, but it loses time, and the picturesque scenery about Martorell is thereby missed.

**Description of Route.**—The scenery is picturesque, and assumes here and there a most Oriental character. The fertility of the soil is most evident. There are some most lovely views on approaching Tarragona, Valencia, etc. On leaving *Barcelona*, the railway crosses the fertile and well-cultivated tract of *Cataluña*; near *Hospitalet* a model farmhouse has been established which thrives very well. The Llobregat river is met several times, which waters the plains, and is also applied to manufactures. Close to *Molins* is the beautiful stone bridge of Llandoner, on the old high road to Tarragona. The Llobregat is crossed on approaching Martorell, and not far from the famous bridge *del*

*Diablo* (see Martorell) the view of the city and its environs is very beautiful. The distant view of the Monserrat, Collbató, and Olesa is striking.

**Martorell.**—4137 inhabitants. *Inn:* Posada de la Cruz. This, the Roman Tolobris, is situated at the foot of a very high hill, which shelters it from the S. winds. A dirty, irregularly built, but thriving town, in the province of Barcelona. There is no object of interest here, save the magnificent Roman *Puente del Diablo* over the Llobregat; this is one of the finest Roman works in Spain, the rival of those at Alcantara, Merida, etc. It was, there is little doubt, originally built by the Carthaginians, and ascribed to Hannibal, 218 B.C., in honour of Hamilcar. It is built of a reddish stone, and with the utmost regularity. The bold, central, ogival-pointed arch is 133 ft. wide in the span, and a work of the Moors. At one extremity is a triumphal arch, perfectly preserved, plain, massive, majestic, monumental, all characteristics of its Roman architects. The bridge is narrow, and so steep on both sides that it is inaccessible to vehicles. It was repaired in 1768. The scenery about it is a fit frame for such a monument, for the eye sweeps over well-cultivated plains watered by the Llobregat. Olesa and Collbató appear in the distance, and above and beyond soars majestically into the blue heaven the Monserrat, seen in all its grandeur and full proportions. A little beyond the bridge, portions of Martorell appear on the slopes of the hill, and the Noya, which washes its projecting portions, and flows from Igualada, joins the Llobregat. Conveyances to mineral baths of La Puda; conveyances to Esparraguera, Igualada, and Monserrat.

**Villarana.**—400 inhabitants. Shortly after leaving that village the traveller enters the Sierra de Ortal, and crosses

the fine bridge of Llandoner, thrown boldly over a deep ravine between two hills; the road is good, and the scenery picturesque and garden-like; the fertility of the soil is most evident.

**Villafranca dels Panades** (*of the Bakers*).—6600 inhabitants. A good Gothic church, but modernised. A dull, backward town. Some very early palaces of kings of Aragon, Count of Rocafort, etc., La Casa Pia Almoina, etc., of no great interest. At 7½ m. off the high road, and on a hill, is the hamlet of San Martín de Sarroca, the church of which is perhaps the purest, and certainly most exquisite, type of the Byzantine in Cataluña; 10 m. off in another direction is Sitjes, where excellent white wine is produced, one of the many in Spain which are as yet unknown. Villafranca, founded by Hamilcar, was the earliest Carthaginian colony in Cataluña. The road between Arbos and Tarragona is charming, following the Mediterranean, now close, now at some distance, which here does truly 'lend enchantment to the view.'

**Vendrell**.—5300 inhabitants. Most picturesque from a distance. On left, the sea (half-an-hour off), to right, well cultivated plains. Further on we see the Roman-built 'Portal de Barra.' Elegant and well-proportioned, the span of the arch is some 17 feet wide; the inscription formerly here ran: 'Ex testamento L. Licini F. Serg. Suræ consecratum,' but was defaced by General Van Halen, to make room for a pompous eulogy on Espartero, which was likewise destroyed.

Close to Altafulla the Gayá is crossed on a stone bridge. To the right, towards the sandy 'plagas llargas,' on a small mound, is the 'Torre de los Escipiones,' supposed to be their tomb (see *Tarragona*). Now the road winds along the shore, and on a hill in the distance rises

*Tarragona* (see that name). Leaving Tarragona and proceeding on our journey to Valencia, *Salou*, the rival port of Tarragona, is reached. The vines around it produce some good red wines, which, to procure readier sale, are much encabezados. The Moscatel is exquisite. The scenery here is charming, and the sea scarcely ever lost sight of. The peasants' dress and appearance change about; this place, become less Catalan and more Valencian—that is, lose the Carthaginian character and assume the garb and mien of the Berber and Bedouin. At San Carlos de la Rápita, not far off, the ill-fated madcap General Ortega landed some years ago with a few troops he had enticed to follow him, accompanied by the foolish Montemoulin, and his no wiser brother. The discontented officers turned against the leader, and a 'sauve qui peut' was resorted to by the princes and general. The former were politically allowed to escape, but the young and handsome Ortega was taken and shot, *malgré* the intercession of the generous Empress of the French, a friend of other days.

The country teems with fruit-trees and vines. *Ampolla* nestles in the heart of the miniature gulf which bears its name. The sea is scarcely lost sight of.

**Tortosa**.—24,000 inhab. A fortified city on the left bank of the Ebro. Its importance is derived from the situation in a military view, and as a trading port, exporting for upwards of twenty millions of reals yearly. On leaving this station, and crossing the Cenia, the province of Valencia is entered.

**Vinaroz**.—The Duke de Vendôme died here in 1742. The *Castra Aetia* of Sertorius, who wintered his troops here, lies 9½ leagues from Morella, which contains a curious *Iglesia Mayor* of 1317;

with a picture of Ribalta's. Cabrera, who, had his advice been followed by the Pretender, would have reigned Prime Minister and probably Grand Inquisitor, scaled the castle by ropes on the night of January 25, 1838, defeated near its walls the queen's troops, and was made Conde de Morella. The warm and picturesque Morellana blankets are made here.

*Benicarló.* — 8000 souls ; a fishing port. Here is produced the celebrated strong, rich, heady wine, which is sent to Bordeaux, Bayonne, etc., to strengthen light Macon and give body and sweetness to the poor acid piquette.

*Alcalá* (de Chisbert). — Near this station is the very ancient little village of Peñiscola, said to be Diodorus's *Acra Leuké*, founded by Hamilcar, and upon whose altars young Hannibal swore vengeance against the Romans.

*Castellón* (de la Plana). — Buffet (15 min.) Fonda del Ferro-Carril ; 27,000 inhabitants. A modern and most uninteresting city, which owes its prosperity to the enterprising and intelligent 'labradores' of the country around. Admirers of the Valencian school of painting will do well to visit its parish church, which, indifferent in other respects, contains a fine Asuncion, by the Italian Carlo Maratta (17th century), a good Ribalta over Altar de las Animas, and in the choir a St. Anthony, abbot, St. Ellis and Sta. Lucia, by same, and a Descent ascribed to Zurbaran. There are besides several Ribaltas, etc., scattered in the six other churches of this place. Ribalta, one of the greatest of Valencian painters, was born here, 1551.

Here, too, on a lead plate, has been found the longest inscription extant in the so-called Keltiberian characters, which still awaits a decipher.

*Murviedro.* — See *Valencia*, Excursion

to Murviedro. The road hence continues to Valencia over a highly cultivated plain, teeming with the vine, rice, etc.

From Madrid, by rail ; time, about 14½ hrs. ; distance, 490 kil. ; fares, 1st cl., pes. 56.75 ; 2d cl., pes. 43.75 ; 3d cl., pes. 26.50. Buffet at La Encina, where the Alicante to Valencia train is waited for, and carriages changed. For description of route, see *Madrid from Valencia*. Return tickets at reduced prices during June, July, August, and September.

From Barcelona, by sea (by land see *supra*). Occasional English and Spanish steamers, for which inquire at the various agents' offices, or see advertisements. Regularly, the steamers of the Spanish Transatlantic Company, according to advertisement. Also the steamers of the Compagnie Hispano-Française, leaving Barcelona every Sunday and returning on Friday ; fares, 40 pesetas 1st cl. ; 30 pesetas 2d cl. ; 20 pesetas 3d cl. A passage of about 28 hours. Also small coasting steamers, touching at Sitjes, Villanueva and Amposta—dirty and slow.

From Marseilles. By occasional French and English steamers, for which inquire at the various agents' offices or see advertisements. The regular steam communication between Marseilles and Valencia is no longer to be recommended, as the boats of the Messageries Maritimes do not now serve this port *en route* for Algiers. The Compagnie Havraise Peninsulaire runs a steamer twice a month, and the Compañía General Trasatlántica includes Valencia in the fortnightly postal services of the Mediterranean.



Messrs. MacAndrews and Company, Libreros 1, Valencia, also have frequent sailings to and from Marseilles.

From Cette, weekly, by the steamers of the Compagnie Hispano-Francaise. For exact times of sailing see announcements in time-tables and papers.

From Malaga and Almeria; weekly, in about 17 and 10 hrs. respectively, by the steamers of the Compagnie Hispano-Francaise, and of MacAndrews and Company.

From Cadiz and Seville, etc.; by frequent steamers. Apply to MacAndrews and Co., to Dart and Co., Miguelete, Valencia, or to Horacio Alcon y Compañia, Calle de la Aduana, Cadiz.

From Alicante: weekly as from Malaga, etc. Also by the vapores Correos of the Compañia Trasatlántica. *By rail*; 119 m.

Two trains per day, in about 11 hrs. Change carriages at La Encina—fair buffet. For description of route to La Encina see *Routes to Alicante*; for description of route from La Encina to Valencia see *Madrid from Valencia*.

From Cartagena. *By sea*; weekly, as from Malaga and Alicante. For all sailings inquire and see advertisements. *By rail, via Murcia, Elche and Alicante*, changing at Murcia, Alicante and La Encina. Or, more direct, *via Chinchilla*, where join the direct Madrid train; two trains per day in about 17 hrs.

From Cuenca, by dil. and rail. See *Madrid from Valencia via Cuenca*. Rail as far as Utiel, 87 kil. in 3½ hrs. Three trains per day.

From Zaragoza, *via Madrid or Lérida and Tarragona*. See *Indicador*. Or the enterprising tourist may drive

or take diligences across country *via Calatayud, Daroca, Teruel and Segorba*. Change dil. at Teruel, leaving Calatayud daily at noon. If riding, or driving, the railway and Calatayud may be avoided altogether, and the shorter way *via Cariñena* be taken. The road is wearisome, uninteresting, and not much frequented. The ecclesiologist & *outrance* may, however, gather some interesting impressions at Daroca and Teruel.

On leaving Zaragoza, the Canal Imperial is crossed, and *Cariñena* (3000 inhabitants) is soon reached. There are here several traces of the Gothic and Moorish periods—a subterranean chapel, formerly a mosque; and, close to the modern parish, a square tower, once the property of the Knights of St. John. On the slopes of the hills situated S. of the city grow the vines from which the excellent Cariñena white wine is made. Shortly after leaving, the Puerto de San Martin is traversed, and finally we reach

**Daroca**.—3500 inhabitants. A very fine ancient city, situated in a hollow, and surrounded by high hills (a good *posada*). These hills are crowned by Moorish walls, flanked by 144 towers, and producing a most picturesque effect. The town itself is dull, and looks poor, although the chief place of a district which teems with corn and wine. The sights are the Colegiata, a Gothic edifice built middle of 15th century by Juan II. of Aragon, and modernised in 1587. A Doric chapel is ornamented with a fine plateresque retablo, with Salomonic columns. The Ascension is the work of Francisco Franco, 1682. Here are kept the celebrated relics called *Los Santos Corporales* (the napkins where the sacred wafers are kept), placed in a golden reliquary, a gift of Ferdinand the Catholic. According to legend, those

miraculous corporales were used on the day of a battle against the infidel (in 1239), when Don Berenguer Denteuza was besieging the castle of Chio, in the province of Valencia. The Moors attacking a party of Christians, the latter, who were in the act of taking the sacrament, came out to repel them; the priest wrapped up the wafers intended for them in the corporales, hid them in a bush, and after the defeat of the infidels the corporales were found to contain, instead of six wafers, six bits of bleeding flesh—the mystery of transubstantiation being thus evident. They are exhibited to the public on Corpus Christi Day. The other sight here is the *mina*, or tunnel built to afford an outlet to the overflowing water, when the rains threaten to inundate the city. It is 2340 ft. long, 24 ft. wide, and 24 ft. high, and the work of a Frenchman, Pierre Bedel (1560). The Jiloca river is followed some time, and its affluent the Pancrudo is crossed.

**Teruel.**—9500 inhab. A Parador in the Obalo, but accommodation very poor. The chief place of one of the three provinces which formed the ancient kingdom of Aragon. This old city is picturesquely placed on the slopes of a lofty hill, watered by the Guadalquivir; the old crumbling walls, wretched houses, and dirty streets, are in unison with the appearance of its inhabitants. The sights are not many.

The *Cathedral* is a large edifice divided into three naves. It is sombre, and has been cruelly disfigured by modernisers. The elaborate retablo is the work of a French sculptor of 1538, whose style and handling are Italian-like, Gabriel Yoli or Joli; observe also a picture of the 11,000 virgins, on right of transept, by an excellent Valencian painter, Antonio Bisquert; the very fine chapel de la Epifania, the well-carved classical

silleria, the *retablo* in Capilla de los Reyes, also by Bisquert; the coro screen, and two excellent silver *custodias*, one especially of the plateresque.

*Church of Santiago.*—A first-rate retablo, and a grand Dead Christ, by Bisquert, whom study attentively here, as his works are very scarce, and his style almost unknown.

*Chapel of el Salvador* contains the celebrated miraculous image of the 'Cristo de las tres Manos.'

*Torre de San Martin.*—A square Moorish belfry tower. It rises over an ogival arch, which constitutes one of the entrance gates of this gloomy, solid Aragonese city. Notice the interlaced details, arabesque tracery, and varied azulejos.

*Church of San Pedro.*—Other admirable specimens of Bisquert's are the pictures of the tutelars, San Joaquin and Sta. Teresa; the fine retablo is by Yoli. In the cloisters lie buried the celebrated Amantes de Teruel, Juan de Marcilla, and Isabella de Segura, who died 1217, and whose bodies were found perfectly preserved as late as 1555; they were brought here in 1708. Their pathetic story has formed the subject of several dramas and poems, both old and modern, from Perez de Montalban and Yaque de Salas to Hartzembush.

There is also a celebrated aqueduct to visit here, which is one of the finest in this part of Spain, and the work of Pierre Bedel, the able French engineer who made the Daroca Mina. It was built in 1560, and carries the water to the town from a hill three-quarters of a mile off, and over 140 stone arches. Close to the city the double arches thrown over ravine measure about 60 ft. span, and 150 ft. in height. Those of the lower stage are circular, and those above Gothic. From Teruel several roads diverge; one leads to Cuenca, riding 19½ leagues amid Alpine scenery and

districts hitherto unexplored, and said to be of great interest to geologists. The highest peak, la Muela de San Juan, is 5280 ft. high. There is also some good sport. Albaracin may be made head-quarters. A local guide is indispensable. Madrid can be easily reached from Cuenca (see *Madrid from Cuenca*).

Another route, suitable for carriages, leads to Calatayud, 26 leagues, by the old Roman road from Tarraco to Bilbilis, across fertile districts.

The third route constitutes the car-retera between Zaragoza and Valencia.

*Jérica* is crossed; an old semi-Moorish city, with an imposing ruined castle. The Palancia is crossed on a fine bridge made by the Bishop of Segorbe, Juan de Muñatones, in 1570.

*Segorbe*.—8200 inhabitants. On the slopes of two hills and left bank of the Palancia; a bishop's see. This very picturesque and ancient city possesses still its curious Roman walls and three fine Doric columns, which once formed part of a temple, and now decorate the façade of a modern *palacio* belonging to the Duke de Medina Celi. The streets in the older portion of the city are precipitous, ill-paved, winding. The newer quartier looks commonplace, and contains no objects of interest. The *Cathedral* is in itself poor and indifferent, but contains a very fine retablo, with pictures by Juan de Joanes, representing scenes from the life and death of the Saviour. The cloisters are of good style. In the *Church of San Martin* observe some fine pictures, and among others the Christ in Limbo, by Ribalta, and the Vision of the Tutelar.

Several indifferent villages are now traversed, and leaving on left the Convent of San Miguel de los Reyes, founded 1541 by the Duke of Calabria for his burial, and of which the cloisters are worth seeing, we enter the fertile,

sunny Huerta of Valencia, which we follow for some time before this city is reached.

**From Balearic Islands.**—From Palma, touching at Yviza, vapores correos leave on Sundays at 8 A.M., and on Thursdays a boat direct. Times liable to change: see time-tables and local advertisements.

#### THE CLIMATE OF VALENCIA.

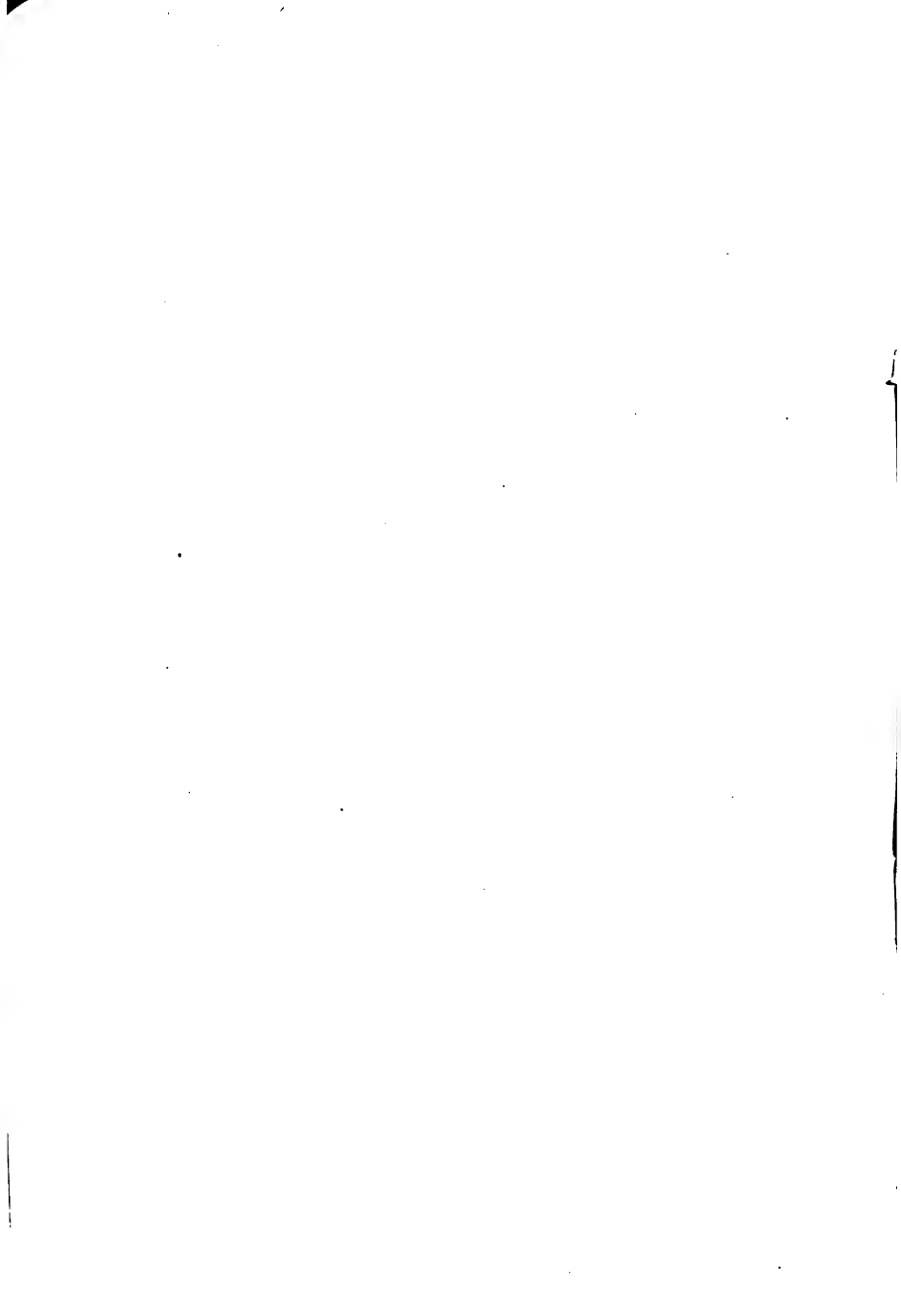
Valencia is situated 35° 27' 15" N. lat., and 3° 18' E. long. of Madrid; 39° 28' 30" N. lat., and 16° 34' long. of Paris; 39° 28' N. lat., and 0° 28' W. long. of Greenwich. From its particular situation, being as it is sheltered by lofty hills from the cold and dry continental winds which blow from W. and N., and opened and much exposed to the warm moisture of the sea-breeze, besides its high latitude and being built in a plain teeming with vegetation, which partly owes its luxuriance to great and constant irrigation, the impermeability of a clayey and calcareous subsoil, Valencia possesses all the characters of a warm yet moist temperature essentially depressing. According to Miñano's Tables, Romagosa's 'Año Clinico de Cirujia,' etc., the prevalent wind is the Levanter, which, during a twelve-month's testing period, was felt 622 times, whilst the western was felt only 206 times, the north 102 times, and the due south wind (scorching Sahara breath) only 28 times. The Levanter sweeps over the Mediterranean, and therefore absorbs its moister vapours before arriving at Valencia. Thus it tempers the summer heat, and adds but little to the cold in winter. When the E. wind turns to S. and becomes the dreaded sirocco (the Roman eurus—S.E.), which is often the case, it becomes warm,







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lowering, oppressive, though it continues to be moist. The W. wind comes across the denuded plains of La Mancha and the arid sandy plateaux of Castile, and breathes on the town an atmosphere burning in summer and cold in winter, always dry. The S.W. is rainy and precursory of storms. The most dreaded, but fortunately the rarest of all, is the S.; it is the breath of the desert, and transforms Valencia into an oven, besides which it crosses the marshes and rice-grounds near the Albufera, and thus is charged with mephitic paludian miasms; the very sky then becomes iron-grey, birds, insects, and plants show signs of depression, and man lies prostrate.

*Rain* is not frequent. The average number of days is 38, on an average of five years. According to D. Edwin Lee, it rarely rains unless with an E. wind. The autumn and spring are the rainy seasons. The dew, especially in winter, is very great; and as much as 67° (after Saussure's hygrometer) have been calculated during eight months.

*Temperature.*—The average heat is 18° 42'; winter, 11° 4'; spring, 17° 8'; summer, 24° 9'; autumn, 19° 6', the thermometer seldom falling to zero, and never below. Snow is among things unknown. This medical station is placed within the third isothermic zone, determined by Alex. Von Humboldt, on the line which crosses Naples, Cape Matapan, St. John of Hese, and Bender-Abassi.

*Influence on Health and Disease.*—The market-place is here, as elsewhere, a faithful and palpable evidence of the peculiarities of the climate; and here local proverbs are not to be scorned. Thus the Zaragozans, who drink bad water, which, being muddy, etc., has a bad influence on the health, say:

Mas comemos de lo que bebemos.

Whilst the Valencians say:

Came es verdura;  
Verdura es agua;  
Hombres son mugeres,  
Y mugeres, nada.

The influence of this climate is therefore depressing, not stimulating. This is exhibited in the people, who are pale, with a flabby, puffed-up skin, and a great predisposition to corpulence. The drains of the town are badly managed, and the Levanter often brings with it the abominable emanations of the Vall, near the Razafa. The streets are sunless; the houses high and ill-aired. The water drunk is drawn from a well, with which each house is furnished; it is considerably charged with lime, and therefore does not dissolve soap, and makes the vegetables hard. It often impedes easy digestion, and is disagreeable to taste. Globules of quicksilver have been sometimes found in the water, as there is a deposit of it which goes through the clay stratum which passes under the town at a depth of 2 ft. only, and from E. to W. (Romagosa). The climate is suited to those of nervous temperament, whose skin is dry and the sensibility great and irritable. Owing to the sudden transitions of temperature caused by the change in the sea and continental winds, bronchitis, quinsy, pneumonias, and pulmonias are frequent. During the hot season if iced drinks be taken in excess, gastric fevers, diarrhoea, etc., immediately ensue. In cases of consumption this climate is not favourable, especially when the symptoms are as yet of an alarming character; and it is known to have often prevented the hemoptysis; but in cases of tertiary symptoms it should be carefully avoided, for it would prove deadly, owing to its dissolvent and depressing character. Neglected catarrhs, which frequently occur in the summer, especially among



the lower orders, frequently terminate in consumption. Pisa is the climate which has the greatest similarity with that of Valencia, both as to its nature and its influence on health and disease.

On the whole, Valencia possesses a good climate—very warm and most genial. The inhabitants along the marshes, rizales, etc., are, of course, the prey to ague and other consequent affections; but those of the town are and look healthy, notwithstanding the bad sanitary organisation. The mortality is 1·29, and there is a fair proportion of longevity. Dyspeptic patients might also derive advantage from this climate. The doctors are good, but English medicines not easy to obtain.

Mean atmospheric pressure . . .	760·56
„ annual temperature . . .	19·4
Temperature, maximum (June 26) at 9 A.M. . . . .	39·0
Temperature, minimum (Jan. 20) at 9 A.M. . . . .	5·0
Number of rainy days . . . . .	53
Quantity fallen . . . . .	413·0

**Hotels.**—De Paris, Calle del Mar; de Madrid (formerly Villarasa) Plaza de Villarasa; both good. De Oriente, Calle de las Barcas; de Europa, Plaza de la Estacion; both fair, lower charges.

**Cafés.**—De Paris, Calle de la Paz 2; Del Cid, Plaza de la Virgen; Laurence, Calle del Mar 44; de Venecia, Calle del Mar.

**Casino.**—Plaza del Horno de San Andrés. English papers taken. Introduction by a member, for one month. There are also several literary and social circles to which an introduction is readily obtained.

**Post Office.**—Difficult to find, between the Calle de Caderers and the Calle de Caballeros.

**Telegraph Office.**—Calle Maria de Molina, near the Plaza Mercado.

**Theatres.**—Principal, Calle de las Barcas; De la Princesa, Calle del Rey don Jaime; Del Cid, Plaza de la Bocha.

**Plaza de Toros.**—Behind the railway station for Barcelona, just outside the Ruzafa gate. Will seat 15,000 persons. *Corridos* during May, June, July and August. The Plaza is one of the handsomest in the Peninsula, and is in the hands of the Hospital Provincial.

**Carriage Fares.**—Calèches are very rare, and without a tariff. The usual consequence is the Tartana, a reminiscence of the arabá of the Moor. We recommend the uninitiated to begin by the suspension vehicles, the others being *à la hauteur* only of those who can bear jolting.

#### Tariff.

TARTANAS.	2 wheels.	4 wheels and 1 horse.	2 wheels and 2 horses.
The course (carrera) .	4r.	5r.	8r.
By the hour—			
The first hour . . .	6	7	10
Each successive hour .	4	5	8
For a whole day . . .	30	50	80

The suspension (or spring) tartanas (de Muelle) are paid 1r. per course, 1r. per hr. and 10r. per day more than the above.

From 7 to 12 night the fares are paid one-half extra, and double from 12 to dawn. There are stands in the principal streets and plazas. Conventional prices for excursions outside the town. From stations or diligence offices to hotels, 1r. to 2r. a parcel, 2r. a person.

**Baths.**—Del Hospital, of Espinosa, and the new Casa de Baños, opened from April to October.

**General Description.**—Valencia, the Sultana of Mediterranean cities,

as she is sometimes grandiloquently styled, will greatly disappoint those who have been led to expect here anything of natural beauty. The whole region is perfectly flat, the sea is three miles off, along a dirty or dusty road, and the Huerta, which surrounds the city, is but a large orchard, watered by the most ingenious means, through a thousand rills and pipes, which, after eight centuries, remain and look the same as when the Moor first constructed them. Here the carob, flax, the orange and citron, the palm and the mulberry, grow with a wild luxuriance. Nature seems to exceed her usual strength and fecundity, and displays what great and constant moisture and a burning sun can produce (see General Information: *Agriculture*). The city is walled, and flanked by massive towers, and with four monumental gates. On the N. side flows the Guadalaviar or Turia, over which are five large and picturesque bridges. The interior of the city is striking and pleasing. Most of the streets are macadamised, excepting those of St. Fernando and that of El Mercado; the consequence is mud when it rains, and an insupportable, thin, sight-destructive dust in summer, which constant watering does not allay. The Calle de Caballeros is the finest and most curious; that of San Vicente is the longest; the widest that of La Ruzafa. The Calle del Mar is the most animated; and the locally-noted blankets, articles of dress, etc., are to be seen in Calle de los Mantos. The principal gates are Puerta de Serranos, which dates 1349, and El Cuarte of 1444, on the Cuenca road. The old walls, built up by Pedro IV., in 1356, are battlemented, and have retained all their picturesque-ness, and must not be omitted by the

artist. The principal squares are Plaza de la Constitucion, where we see the town-hall and apse of the cathedral; that of San Francisco, a former conventual garden, and now filled with trees and benches; de Santo Domingo; and the finest that of La Aduana, which was laid out by General Suchet. The Mercado, once the site of tournaments, bull-fights, and jousts, is well worth a visit; for, besides the Lonja, and several other edifices here, the fruit, enormous in size and most varied, the vegetables, the dress, and Langued'Oc, spoken by the lower classes, will not fail to interest.

The old houses, some very curious and fine, are generally low, sombre, mysterious-looking. Those more recently built are, on the contrary, high, gaily-coloured, blue, rose, and cream, etc., decorated with very light and elegant iron-gilt balconies, charming glass miradores, and cool, pretty patios, full of flowers and with fountains. Valencia is now awakened from the lethargic sleep which she shared with her sister maritime towns along that coast, and engaged in the busy life of trade, and its handmaids agriculture and manufactures. The improvement of its port, the railway connecting it with the capital, of which it has become the Brighton of waterless scorched-up Madrileños in the summer, have contributed to this renewal of prosperity. The shipping, to England especially, is brisk and actively kept up; and there is speculation and some banking. In a social point of view, Valencia is dull, and not hospitable; there is some society, all of the intimate and tertulia style, among the merchants and the few noblemen who reside here. The theatre is good and much frequented, the promenades charming, and the fair Valencianas, Venetian-like, bionde e grassotte, 'ont un doux sourire triste sur

la bouche, un tendre rayon bleu dans le regard ; ces noirs démons de la Huerta ont pour femmes des anges blancs.' There are no books, and very little art ; the Cathedral and Museo are in reality the only sights, and one long day will suffice for them ; but to the real artist there will be ample compensation in the study of the population in the market and on the Muelle ; and of the scenery in the environs and by the sea-side.

**Historical Notice.**—The name Valencia may mean the city of Bal, or may be derived from the Latin *Valentia*, strength, power, as *Roma*, in Greek, signifies the same. It was probably an early Phœnician colony, and, according to Livy, was granted by Junius Brutus, who was consul in Spain, to three veterans of Viriatus, 138 B.C. Pompey, who was defeated by Sertorius on the banks of the Turia, destroyed it. It was rebuilt by Sertorius, became a colonia and the capital of the Edetani. The Goths took possession of it, 413 A.C., and the Berbers under Yussuf, 714, who enlarged the small Roman circuit which the Goths had preserved. The Moorish line of walls once extended from the Temple to Puerta de Serranos, Calle del Sagrario, Portal de Salinas, Calle de Las Danzas ; then went on by Calle Nueva, that of Cerrajeros, which it left half-way ; turned to the right by Horno de la Pelota, to Calle de Barcelona, Plaza San Vicente ; turned to left behind San Jorge, and by the side of present Sto. Tomas returned to the Temple. This last circuit was enlarged by Pedro IV. in 1356. The wall shows the external line. At the general distribution of Arab races all over Spain, the Syrians obtained this portion. In 1020, an independent kingdom was founded here by Abel-Aziz, which lasted till 1094. A league, aided by the Cid, was then formed against its

princes. This hero besieged the town, which at last surrendered A.D. 1094-5. Here he governed as a cruel and absolute dictator until his death in 1099. No sooner had the tidings of his death spread over the land than the whole of the Almoravide army hastily marched against the city that Ximena defended. In the plains of Cuarte the two armies were soon in presence of each other. The Christian army, greatly reduced in numbers, placed the body of the Cid upon his well-known steed Babieca, at whose sight the terrified Moors opened way, and the Castilians withdrew in all haste, abandoning a city which they could no longer defend. It was recaptured from the Moors September 28, 1238, by Jayme el Conquistador, who added it to Aragon. The Valencians formed part, under the warlike kings of Aragon, of several important military and naval expeditions, with which Roger de Lauria's name is associated. It was brought under the Spanish crown by the union of Ferdinand and Isabella. Valencia's prosperity was now at an end. The Moriscoes, who had created its strength and power, cultivated the vegas and huerta, had been its magical architects, and had raised its wondrous palaces and bridges, were expelled by Philip II., 1609 ; and the war of succession, in which it sided with the Archduke of Austria, dealt the death-blow. Its fueros were taken from it by Philip V. after his victory at Almansa. During the Peninsular War, the city rose to defend the throne of Ferdinand VII. ; the monk, Padre Rico, headed the mob ; Canon Calvo organised it ; Moncey was beaten back ; but on March 5, 1810, Suchet easily captured the town, which was all confusion, and the usual fighting for power and personalities between Blake and the Junta. Queen Christina abdicated

here; Repartero was named Regent, and, in 1843, Narvaez was raised to the Grandeza, with the title of Duque de Valencia. It is emphatically called 'Valencia del Cid,' as having been the court and capital of that ballad hero.

**Sights.**—Cathedral, Colegio del Patriarca, Minor Churches, Lonja, University, Picture Gallery (Museo), Private Houses, etc.

**Cathedral. Historical Notice.**—All religions have sought to erect their principal temples on the site of those which they came to destroy, and here, as in almost every city in Spain, the present Sta. Maria, Christian church, rose on the ruins of the great mosque, which, in turn, was erected on the site of a temple of Diana, dedicated by Pub. and En. Scipio to that goddess. The present cathedral was built by Bishop Fr. Andrés de Albalat, who laid the first stone, June 22, 1262. It was considerably enlarged by Valdomar in 1482, and was modernised, especially the interior and portions of the exterior, in 1750. Its popular name is *La Seo* (The See), and it is one of the few cathedrals in Spain which have been deprived of the intrinsic value and interest to which it might legitimately have laid claim.

**Style, Proportions.**—The interior is a jumble; the exterior mostly belongs to the Gothic of the 13th and 15th centuries; the length is 350 ft., and the width, taken from the transept, 216 ft.

**Exterior.**—It has three principal portals. The *Miguelito* entrance is at the foot of the tower de San Miguel, and opposite to the fine street de Zaragoza. The tower del Micalet rises 162 ft. high, but was intended by its architect, Juan Frank, to have been 350 ft. high. It is octagonal in plan; the circumference is equal to its height. It is divided into four stages, the lower being quite plain, and the upper one, or belfry,

enriched with elegant crocketed peditments over the windows and paneling. The view from the top is one of the most striking in Spain and must not be omitted. The entrance itself is of a poor hybrid style, Gotho-classical, and none at all. The statues of local saints are very indifferent, the best sculpture here being the relieve representing a gloria with angels, and the Virgin's monogram, etc., by Vergara. The splendid north *Portal de los Apóstoles* is ogival, with figures of virgins and seraphims. The third is in a square, not far from the Archiepiscopal Palace, and called del Palau. It is circular, early, and very fine. Observe over the door fourteen small heads sculptured in a row under the cornice, half male and the other female heads. These represent the seven knights who were married to young women of seven neighbouring villages, and constituted the ancestors of Valencian nobility. Of the N. transept façade observe the lovely tracery and panelling of rose window and wall, the gabled canopy, the crocketed pediment, and, behind all, the rich cimborio. To get the best view of the whole stand at the fountain in the centre of the Plaza de la Audiencia.

**Interior.**—Consists of three naves divided by twenty-five square piers with Corinthian pilasters. It is heavy and wanting in harmony. The cimborio and transept are fine, and of the 15th century. The noble lantern dates 1404. The lateral naves, some 27½ ft. wide, go round the high chapel and form in its circular termination eight small chapels. *High Chapel*, built by Archbishop Alfonso de los Cameros in 1682, is all of precious marbles. The former altar, of silver, was burnt in 1498, then restored, to be again melted and destroyed by the French in 1809. Observe carefully the fine door panels, with six pictures by Pablo Areggio and Frances-

co Neapoli, both pupils of Leonardo da Vinci, 1505, to whom they are ascribed by many connoisseurs. They were painted for Rodrigo Borgia (Pope Borgia, celebrated alike for his vices and splendid protection to artists). The subjects are from Life of Christ and the Virgin. The fresco walls are, or rather were, by the same artists. Here the work of restauration has been sad also.

*Coro.*—The rejas are modern. The walnut stalls are classical and plain. The *trascoro* is decorated with fine alabaster scenes from Scripture, in alto-relievo, date 1486. In the transaltar are a fine plateresque tomb and excellent painted glass.

*Chapels.*—These are mostly of no interest. Notice only *Capilla de San Pedro*, where part of the old grand retablo is kept. Observe the Saviour with chalice and wafer, by Juanes, and a fine picture by Ribalta. Over the baptismal font, a large Juanes, Baptism of the Saviour. Over the door of one of the threesacristies, and close to them, obs. two fine Ribaltas—Christ mocked before Pilate, and Christ bearing the Cross, a copy of Seb. del Piombo now in the Madrid Picture-Gallery; also a Deposition by Bellini. In the sacristies notice a Saviour and Lamb, a Holy Family, a Last Supper, a Conversion of St. Paul, and a Santo Tomas de Villanueva, all by Juanes; also El Beato Ribera by Ribalta, a good St. John with Lamb by Antolinez, and a St. Francis by the same. (*N.B.*—Beware of spurious Murillos, Raffaelles, etc., which the sacristan will probably try to pass off.)

*The Relicario* is not interesting. Here is one of the numerous authentic 'santo caliz,' said, of course, to be the very one used at the Last Supper, but it is fine as a piece of mediæval silver work; observe the pattern also. The ternos are truly magnificent, some of them were purchased at the sale of St.

Paul's (London) Roman Catholic ornaments, and represent subjects from Life of the Saviour. Notice upon a pillar on the north side of the high altar the shields, spurs and bridle which belonged to D. Jayme el Conquistador, and of which he made a present to his master of the horse, Juan Pertusa, the day he entered Valencia.

*The old Chapter-room* dates from 1358, and is the finest bit of the cathedral. Observe the Gothic *trascoro* brought here from the cathedral at the time of the previous restoration, and upon it a crucifix by Alonso Cano, well carved but rather weak, and unpleasing in expression.

Look, in the altar of San Miguel, at a Virgin by Sassoferrato—very fine—and, in the San Sebastian chapel, at some good specimens of Orrente, the Valencian animal painter. The best is that of the tutelar saint.

*Church of the Colegio de Corpus, or del Patriarca.*—A classical church founded by Archbishop Juan Ribera in 1586, and finished in 1605. The chapel is a noble structure, designed, it is said, by Herrera. It is purposely rendered dark (the windows are small), so as to make the church ceremonies more impressive; there are a fine sacristia and good classical cloisters.

*The Pictures.*—But the great and principal attraction here is the pictures, which are numerous, mostly originals, and excellent examples of the Valencian school, the Ribaltas especially being numerous and magnificent. In the first chapel to the left, on entering, is the Saviour with Saints visiting San Vicente Ferrer on his sick-bed, a masterpiece of Ribalta; good colouring, grand composition. On *High Altar*, a superb Last Supper, by Ribalta. The Judas in the foreground is the portrait of an exacting shoemaker by whom he was

constantly pestered for payment. Most Venetian-like in colouring. The effect of chiaroscuro is wonderful. Over this, but too high to be seen well, is a Holy Family by same. The two pictures on the sides of the altar, representing Christ Bearing the Cross and Christ at the Column, are ascribed to Juanes. The fresco cupola represents the martyrdom and miracles of the tutelar, by Bartolomé Matarana, and is indifferent. In the sanctuary is a fine Espinosa, representing the Martyrdom of St. Peter. In the relicario, the altar is painted by Juanes. Here is also kept a fine ivory Florentine crucifix, which, however, is surpassed by the admirable one in the church, which is among the finest carving in Spain—the workman is not known. In the sala capitular are kept four good pictures by Juanes Stradanus. In the rector's room are some fine pictures—viz. Portrait of the Founder by Juan de Zariñena; Christ in the Garden of Olives, by Ribalta; Christ at the Column, by same; Portrait of a Beata, ditto; a Christ Bearing the Cross, by Morales.

*N.B.*—Ladies are allowed to visit only the chapel, but gentlemen may, on application to the keeper, enter the collegio. Tourists should by no means neglect to witness in this chapel the grand, impressive, though theatrical ceremonies on every Friday, at 10 A.M.

**Santo Tomas de la Congregacion.**—The only attraction here is a magnificent Leonardo da Vinci, representing a Virgin and Child. The light is bad. The chief merit lies in the colouring, and high but easy finishing.

**San Andres.**—A very fine plateresque portal, the interior indifferent, but possesses good pictures by Ribalta, Vergara, Orrente, Camaron, and other worthies of the Valencian school.

**Stos. Juanes.**—Opposite the Lonja;

spoilt by modern ornamentation, and now deprived of its finest pictures. The cupola frescoes are by Palomino. Obs. the carved marble pulpit from Genoa.

**San Vicente Convent, Plaza de Tetuan.** A good chapter-house and cloisters. See the Saint's gorgeous chapel, and the fine Capilla de los Reyes (of Aragon) with the monuments of Rodrigo Mendoza and his wife.

The Churches of the San Esteban and Sta. Catalina were formerly mosques, so was El Temple, so called because it once belonged to the Knights Templars. *Casa Natalicia*, where the popular and much-revered patron of the town, San Vicente Ferrer, was born, was situated Calle del Mar No. 91; the site is marked by an oratorio.

**San Nicolas.**—A museum of Juanes. The best are the *Cenacolo* and *Descendimiento* near the high altar. Notice also eight small paintings over an altar on the north side, and the heads of Christ and the Virgin, in the sacristy.

**Picture Gallery.**—Open from 9 A.M. to 3 P.M., daily. This provincial museo, established in the former Convent del Carmen, contains 600 or 700 pictures which were collected from the different convents suppressed in 1836, in the province. It is the third largest and most important in Spain, and although consisting chiefly of rubbish, possesses several very fine specimens of the Valencian school, which is alone to be studied here. (See General Information: *Painters*.) The best pictures are placed in the Sala de Juntas; the rest are to be hunted about the galleries. As usual, the catalogue 'esta en preparacion,' and therefore the present numbers are likely to undergo changes. The Juanes have been generally spared by the greedy restauradores. The Ribaltas have not escaped so well, and are over-varnished.

*Critical List of the principal Pictures contained in this Gallery :—*

*Juanes, or Joanes* (b. 1507 ; d. 1579).

Two or three studies of the Saviour ; note especially Nos. 701 and 756, on gold ground, superbly coloured and most minutely finished.

*La Cena* (648). Very fine and solemn in expression.

*La Purísima*. Produced after long preparation by confession, fasting and prayer. This and the *Ecce Homo* (661) are among the masterpieces of this pre-eminently devotional painter.

*Assumption of the Virgin*, on a yellow background. The angels are admirable, the expression equally so, and the colouring almost Venetian. The Saviour's Head, on the right of the Queen of Spain's portrait, is injured.

*San Francisco de Paula* leaning on his Staff, formerly at the Convent de los Minimos, very broadly painted, and one of his best here.

*Ribalta* (born 1551 ; died 1628).

Two Virgins. The latter has been ascribed to Vergara.

*Assumption of the Virgin*. The Virgin and Child are well drawn.

*San Vicente* preaching. The attitude good, and expression excellent. Formerly at Convent de Sto. Domingo.

*San Francisco*, formerly at Convent de los Capuchinos.

370. *St. Michael* conquering the Devil. Said to be in imitation of Guido's style ; finely coloured.

*Virgen de Porta Coeli*. 'The Child, and a head to the left, very exquisite ; well drawn and nice colouring, but the features of all the figures are large and uninteresting' (Hoskins).

*San Isidro* (not *San Isidoro*, as Mr. Hoskins has it). Fine expression of peasant, somewhat uniform in colour.

*St. Francis* embracing Christ upon

the Cross, reminds one of an almost similar subject by Murillo, at the Provincial Picture-Gallery, Seville ; the colouring has become too dark.

A Crucifixion, by Juan Ribalta, much injured. This once important painting, better drawn, perhaps, than coloured, was the painter's work when he was only eighteen !

Four studies of Saints, John, Paul, Peter, and Bruno. 'The flesh very brown' (Hoskins).

*Coronation of the Virgin*, exquisitely finished. Small in size.

*Espinosa* (born 1600 ; died 1680).

*San Luis Beltran*. A cavalier firing a pistol at this saint, who had reproved him. He was indebted for his life to the miraculous intervention of God ; the image of Christ issuing from the pistol's barrel instead of the ball. The picture, though injured, possesses most of the qualities of this painter—bold and powerful drawing, Michael Angel-esque attitudes, anatomy, and expression.

A Presentation in the Temple and a Holy Family. Both good.

The Blessed Virgin and Angels. Excellent drawing.

Communion of the Magdalen. 'The white cloth in her hand, and the head and garments of the priest, are admirable' (Hoskins). The priest is a portrait of the ecclesiastic who ordered the picture.

*Jesus Bearing the Cross*.

A series of paintings representing the history of the first Christian King ; injured, but still fine.

*Transfiguration*. Somewhat injured, but excellent.

*Orronte* (born 1560 ; died 1644).

*Sto. Domingo*. A scene from his life which represents the saint, who, having called to life a man, is accused

of murder and exonerated by the murdered man.

Procession in honour of the Virgin. Very good.

*Zariñena.*

A Virgin, St. John, the Magdalen; and three small paintings, representing St. Francis, a Bishop, and a St. Christopher.

San Jacinto and San Luis.

*Borras.*

In Sala de Juntas.—Death of St. Jerome, beautiful; and Flagellation of the Saint, excellent. In the catalogue of 1850 the former is ascribed to March.

555, etc. Hard but most curious. The best are Christ on the Cross, and Hell and Purgatory.

Adoration of the Magi.

St. Sebastian, and Christ Bearing the Cross. 'The latter the best, almost equal to his master, Joanes.' (Hoskins).

*Fray Antonio de Villanueva* (born 1714).

Series of pictures from Life of St. Francisco de Assis, of no great value.

*Gaspar de la Huerta* (born 1645; died 1714).

Adoration of the Magi. Powerfully drawn.

*Josef de Vergara* (born 1726).

Three paintings of no great merit.

*Camaron.*

Vision of S. Pedro Pascual. Well coloured.

Virgin and Child. Excellent.

*Ribera.*

Of this great Valencian master there is but little here.

689. In Sala de Juntas, to the right, is a fine Martyrdom of San Sebastian.

The *Santa Teresa* is excellent, but has been much *retintada*.

*March.*

Four grand batallas, powerfully drawn; great movement and life.

St. Jerome and St. Paul. Ribera-like. Ascribed, the former to Planes, the latter to Gasull.

*Vicente Lopez.*

In one of the galleries, 137, La Virgen de la Merced. The group of angels are portraits of his children; the eldest son became *Pintor de Camara*.

*Goya.*

A charming portrait of a lady, all life, freshness, and *españolismo*.

*Gerome Bosch (El Bosco).*

Observe the three curious pictures, once at the Convent de Sto. Domingo, representing the Crowning with Thorns, the Christ at the Pillar, and Christ in the Garden. These precious data for the yet-to-be-written history of caricature were intended to ridicule the usual exaggerated types represented in holy subjects. They are in the Saloon of Antiquities, where note also an old Triptych, the altar of Jaimo El Conquistador (at which the first mass was said after the Conquest), with fine sculptured figures, a good recumbent effigy of San Vicente, and a model of Saguntum.

In the *secretaria*, or secretary's room, notice a good unfinished portrait of Bayeu, by Goya, and a portrait, also by the latter, of Esteve, the great Spanish engraver.

The two small portraits of Murillo and Velazquez, in the Sala de Juntas, are ascribed to these two painters. (!)

677 has been erroneously ascribed to Andrea del Sarto, whose style of colouring has been aimed at with little success.



There is no sculpture, except a good group by Vergara, representing St. Michael destroying the Devil. It is coloured.

The Academia de Bellas Artes, in the same locality, was established by Charles III., whence its appendage 'de San Carlos.' The pupils, who number 200 to 300, are allowed to study gratis.

**Private Galleries.**—There are several, as the Valencians were always a polite, refined people, fond of art always, and at one time not less so of books. These galleries may be visited on application by writing or card.

Gallery of el Señor *La Quadra*.—

St. Francis, by Zurbaran, excellent.

Christ and the Virgin, ascribed to Murillo.

*Joanes*.—Two small paintings of Saints.

*Carreño*.—St. John and the Lamb.

*Francisco Herrera el Viejo*.—Death of St. Joseph; bold, and altogether very fine.

*Luis Tristan*.—A priest.

*Carducci (Vincenzo)*.—Christ.

*Alonso Cano*.—Christ at the Column.

The figure kneeling before our Saviour very exquisite, and the composition of this little picture very good. (Hoskins.)

*Murillo*.—Two landscapes with flocks of sheep, signed.

At the *Presidio*, in the Governor's private rooms, there are also some pictures, amongst which several *Ribaltas*. Observe especially a Deposition and a Replica of the Museo's Crucifixion; a Crucifixion by *Espinosa*; a good *March*; by *Joanes*, St. Jerome, Sta. Armonica, San Francisco de Assis, Sta. Clara—very highly finished.

*Picture-Gallery of Conde de Villareal*.

—A beautiful *Joanes*, representing three

subjects—viz. Virgin and Child, St. John and Evangelista, St. Joseph and St. Catherine.

*Count of Pارسen's Gallery*.—A fine *Espinosa*, Deposition from the Cross; four Battle Scenes, by Juan de Toledo, a Valencian painter (born 1611); a Supper at Emmaus, by Ribalta.

In the palace of Marqués de la Romana are six excellent Camarons, and several *Joanes*' and Goyas.

The collection of Señor Campo, the Salamanca or Hudson of Valencia, is numerous and good.

**Lonja**.—This building was raised by Compte in 1482, on the site of the Alcazar, built by a daughter of the Moorish king Al-hakem, and which the Cid inhabited. It is Gothic, and very effective. In the interior is a spacious noble hall, with an elegant entrance, 130 feet long by 75 feet wide, which is divided into three naves by most elegant fluted spiral Salomonic pillars, of which only eight stand isolated. The upper stage of the left wing is elaborately decorated, and is terminated by a striking parapet, with circular medallions enclosing heads. The general effect of the edifice is most pleasing. The building is used as the Silk Exchange. The garden, with shady walks, is full of orange-trees and sweet-scented flowers.

The *Audiencia* is a noble building, spacious and lofty, of 16th century. In the halls inside are a series of not indifferent portraits of Valencian worthies. Observe especially the stately Salon de Cortes, with its curious frescoes by Zariñena and Peralta (1492). The rich ceiling is noteworthy.

*Aduana*.—The Custom-House dates 1758. It is now the Fabrica de Cigarros, employs 3500 women, and produces about 120,000 lbs. of tobacco. Permission is granted by the director to visit it.

The *silk-manufacturers* are active, and some 300,000 lbs. are yearly produced, with which velvets and other stuffs are made. The silk produced in this hot climate is very fine and delicate, but the stuffs are inferior in workmanship to Lyons and England, and are not lasting.

**Libraries.**—The *Public Library* of the University consists of 40,000 vols. A valuable collection of Bibles, early editions of the Fathers of the Church; an excellent and precious collection of books of chivalry worthy of Don Quixote; a very early edition of *Tirant lo Blanch*; the Poem of *La Concepcion de la Virgen*, printed in 1474. It is also very rich in editions of 15th century. Open daily from 9 A.M. to 1 P.M.

*Biblioteca del Arzobispado.*—The palace was formerly a corn-exchange. The chapel contains some good pictures. The library possesses 10,500 vols.; open from 9 to 12 A.M., and three hours in the afternoon; admittance gratis. See the few but valuable MSS. which have been saved from the fire in 1812. The fine private library of Señor D. Vicente Salvá numbers 8000 vols., and possesses some curious MSS. and excellent specimens of old Spanish binding.

**Private Houses.**—We recommend the façade of house of Marqués de Dos Aguas (Casa de las Rocas) for its excellent sculpture, though it borders on the grotesque; that of Conde de Pinohermoso, La Romana, and the earlier ones here and there in Calle de Caballeros. The artist should not fail to visit the Mercado at eight in the morning, Plaza de Sta. Catalina, the portion or barrio, N.E., between the Puertas del Mar and del Real.

**Gardens, Promenades, Theatres.**—There are some very pretty gardens in the environs, interesting for speci-

mens of African and American plants, which grow here with all the luxuriance of their native climes. Visit, especially, *El Botanico*, W. of the city, well kept, and rich in exotics and cacti; that of the *University* (a card of director required); of 'La Roca,' in Calle Cofradia de los Sastres; of D. Andrés Sancho, of Count de Pársent, Campos, etc. The Jardin de la Reina, with the Jardin de Aclimatacion, will perhaps repay the scientific visitor better than any other: orange-trees are seen here in all their splendour.

The most fashionable paseo in winter is the Alameda, from 3 to 5 P.M., N.E. of the city, between two bridges on the Turia, driving and walking. The driving, or rather standing, of Tartanas in a row, leading to open-air tertulias, is quite a sight. The summer promenade is the charming Glorieta, from 9 to 11 P.M., where the band plays. It is laid out with box, orange-trees, and palms.

The Valencians are very fond of cock-fighting and pigeon-shooting, so amateurs may expect some amusement at the *Pecheria* on Thursdays, and Refidero de Gallos in the Llano de la Zaidia, on Thursdays and Sunday afternoons.

The Plaza de Toros is one of the finest in Spain, and was built 1850. The corridas here are excellent, the Valencians being fond of everything that leads to fight, blood, and death. Their gesticulations, their excitement at these spectacles, are very local. 'Mare Deu!' 'Recontrapacho de c.,' and other similar 'desahogos,' fill the air.

**Gates and Walls.**—These have been mostly destroyed, unhappily; but notice the Puertas de Serranos and Del Cuarte, both splendid specimens of solid and yet artful work, the former of the 14th, the latter of the 15th cent.

When at El Temple observe upon the church wall, Plaza de Trinitarios, an inscription marking the site of the palace and gate of the Cid (Bab-el-Schadchar) destroyed in 1865.

**Great Holidays.**—The principal is El Día de San Vicente, the tutelary of Valencia. The 5th of April, his baptism, is commemorated with dressed characters, etc. The miracles of the saint, which are represented in the streets during his 'Novenario,' must be studied for their mediæval character. The principal exhibitions must be sought in the Mercado Grande, the Plaza de la Congregación and the Tros Alt; also in the church of San Esteban, where the saint was baptized. The processions at Corpus are very interesting.

**Directory.**—*Consuls.*—*H.B.M.'s*—J. H. Dart, Esq., office in the Casa Pinohermoso. *France*—M. du Closel. *Austria*—Rudolf Mertens. *Belgium*—Henry Trenor, Esq., Congregación 1. *Germany*—H. J. Dahlander, Embajador Vich 20. *U.S.A.*—Ricardo Loewenstein.

**Bankers.**—Messrs. Trenor, Calle Trinquete de Caballeros No 8, an old-established English house; Messrs. MacAndrews and Co., Libreros 1; Caruana y Berard, Calle Campañeros.

**Money-Changer.**—José Solano, Plaza Sta. Catalina 15.

**Doctors.**—Dr. Mandia, Calle Colon, 20 (speaks English); Dr. José Crons, Avelanas 14. Dr. Maña, homœopathic.

Roncal, in the Plaza de la Constitución, is a good apothecary.

**Booksellers.**—Aguilar, Calle del Mar 24; Martí, Zaragoza 15; Ortega, Bajada de San Francisco.

**Glover.**—Luzon, Zaragoza 14.

**Perfumer and Hairdresser.**—Tiffon, 46 Calle del Mar.

**Albacete Knives and Daggers.**—Good specimens, half a yard long, for 40r.,

may be had in shops in Calle de San Vicente.

**Silks.**—Pampló é hijos, San Vicente 49 and 51.

**Mantas Valencianas.**—These various coloured Oriental plaids or blankets are often purchased for door-hangings, sofas, etc. There are several good shops in the Calle Lonja del Aceite (which see *en passant*), near the market. A good ordinary manta, including tassels, may be bought for 17 pes., the largest and best to be had for \$8 (40 pes.); it must then be of the stuff called *tela de la rosa*. The fringe is called *el fleco*, and the tasselled work *el gato*. They can be sent from the shop to Liverpool, cost little, and are free of duty, but pay in France. The blue Morellana blankets are much cheaper.

**Azuñejos** are very well made here; visit the fabrics at Manises, a village in the environs.

**Local Jewels.**—Visit the Plateria, for the local ear-rings worn by the peasantry, who formerly wore precious stones of great value; some may still be seen, but are fast disappearing. Observe the different shapes *de uva*, *de manto*, *de barco*, the silver-gilt comb (*la pintela*), etc.

**Oranges.**—These are sold outside the gates for a mere song, and in the Mercado for 1r. to 2r. a-dozen. They are placed over a hoop, and those that fall through are left aside. They are exquisite. Melons and sandias are here in their native land. Observe how they are piled, how weighed. The Valencian declares he sees three uses in a sandia (water-melon)—eating, drinking, and washing his face.

On Thursday, at 12 o'clock, tourists should not fail to witness the sitting of the Tribunal de las Aguas, under the porch of the cathedral, and which decides, without appeal on all matters, disagreements, etc., connected with the

distribution of water for irrigation of the Huerta. It is composed of seven Sindicos elected by and among the hortelanos themselves. This curious democratic institution, which has always exercised a salutary influence, was established by the Moors, and has been respected by every Government.

**Excursions to Murviedro, Burgasot, Lake of Albufera, etc.**

**Murviedro.**—By rail, 1st cl., 3 pes.; 2d cl., 2 pes.; 3d cl., 5r.; four trains per day; time about 1½ hours. The fourth station upon the Valencia and Barcelona line. Antiquaries should not leave Valencia without visiting the site and ruins of Saguntum. *Inn*—close by station, fair, clean. Pop., 6300; on the Palancia, and once a seaport, but the sea gradually retired 3 m. farther. In the space between the shore and the town, excavations, pursued without funds, method, or intelligent direction, turn up now and then Roman remains of value and interest. It is a virgin land of ruins, worthy of a Botta or a Layard, but, in the words of Longfellow, is truly past here and 'cannot come back again;' and one of the finest mosaics in the world, found out by chance in 1795, as the Cataluña road was undergoing repairs, has disappeared, *perire ruinae!* It was 24 ft. long by 12 ft. wide, and represented Bacchus riding a tiger and holding the thyrsus, amid wine-growers, bacchantes, etc. The modern town (Murviedro is derived from *muri veteres*, *muros viejos*) is miserable, and silent, as befits the tomb wherein sleep the glory of Rome and the bones of generations of heroes. *Saguntum* was founded by the Greeks of Zante. Its siege by Hannibal can only be compared, for the heroism of the inhabitants, to those of Jerusalem, Numantia, and modern Zaragoza. The town succumbed, but

was the cause of the second Punic war. It was rebuilt by the Romans, and was much celebrated for its edifices, strong position, its mint—which struck twenty-seven different coins—its theatre, and red pottery, the calices Saguntini of Martial (xvi. 108).

The principal ruins are:—The Theatre, on a slope above the town. It belongs to the Tuscan order of architecture, and is built with small bluish stones, beautifully cemented, so as to appear like huge entire blocks. It is ascribed by some antiquaries to the Scipios, by others to the Emperor Claudius Germanicus. It is perhaps the best preserved specimen that can be seen anywhere, not excepting Italy. All the principal distributions of the Roman theatre are extant—the scenium, proscenium, postscenium, chorus, and orchestra; the thirty-three tiers of greeces (gradus) on which the spectators sat and stood, the especial entrances for the knights, magistrates, people, women, etc. It could easily hold 1200 persons.

**Castillo.**—Here are traces of Saguntine walls, serving as foundations for subsequent Roman works, upon which the Moors have built, and then the Spaniards, strata and substrata of the convulsions, revolutions, primary, secondary, tertiary periods of Spain historical, alike almost in information to those which geologists show us in the earth. The citadel occupies the site of the Saguntine keep, and the castle that of a Roman temple. Here the traveller's attention is drawn to a wonderful echo, which beats in sonorousness and extent all the lions of Switzerland, Savoy, and Ireland; and even truer than some in the latter country. There are a few mutilated fragments of sculpture in the gobernador's rooms. The views from the castle are extensive, but the scene is one of desolation and neglect. The *Circus Maximus* has almost all disap

peared, and orchards and weeds entomb the ruins.

*To Burgasot.*—A favourite summer resort of the Valencians on the road to Tarragona; diligences daily. The only attractions are the Moorish mazarras, or caves, where the corn was and is still preserved as in granaries, free from damp, rats, insects, and man. The local name is Siches, the Spanish, Silos; they number forty-one almacenes or crypts, very deep, very spacious under ground, and covered by a black and blue jasper pavement, which serves as a paseo, and from which the view of Valencia and surrounding orchards is fine and pleasant; they can hold 22,270 cahices of corn.

*To El Grao.*—By rail 3½ m., in a few minutes; during the season, trains leave and come back every half-hour, for 3r., 2r., and 1r. A pleasant drive in a tartana for 2½ pes. *El Grao (Grado, Grades, steps to the sea)*—5736 inhabitants. The summer lounge of the Valencians, who come for sea-bathing in the Cabañal, where decent Alquerias may be hired by the month on moderate terms. A good hotel during the season, and at all times a well-provided English grocery shop, kept by Duke, where soda-water, ales, butter, etc., can be had. The port is not completed, but works on a considerable scale are going on to enlarge it, and two piers are to prolong the Muelle. The Temporada de los Baños is very gay, and Madrilenians flock thither by thousands. The baths are thatched with rice-straw, and are very superior to any on that coast, but the water to Englishmen will appear lukewarm. Boats from and to steamers, a tariff, 4r. each person; 2r. for a portmanteau, etc.

*To Lake of Albufera.*—By rail (Valencia and Madrid line) to as far as Silla, which is close to the lake, 13 kil., in 23 m. (mail train), for 5r. 33c.; 4r. 3c., etc. This great lagoon, which must some day or other be dried up for

agricultural purposes, is some 27 m. in circumference, 12 ft. being its greatest depth. Nine hours are required to go round; 5½ hours by the land side, and 1½ hours by the sea side. It communicates with the sea by a narrow opening on the S., which is often choked up, but can be opened or shut at pleasure. The lake is fed by the Turia and Acequia del Rey. It belonged once to the Condes de Las Torres, was given to Godoy (Principe de la Paz), and now is the property of the Crown. Suchet, in 1812, was made by Napoleon Duc de l'Albufera, after the capture of Valencia. It was at that time valued at about £300,000. The lagoon fills up in winter, and then becomes a wonderful preserve of fish and wild fowl. There are upwards of seventy sorts of birds who bred in the reeds and bush, and in such myriads that the heaven is sometimes darkened by their flight; wild ducks, wild geese, the *foja*, etc., are most abundant and excellent. The dehesa between the sea and lake teems with gallinetas (woodcocks), rabbits, etc. On 11th and 25th November shooting and fishing are allowed, when 500 or 600 boats skim the water, and the ague-stricken farmers living in Chozas see a merrymaking and a rain of *pesetas*. Besides these public days, shooting permits are sometimes granted, by applying to Intendente del Real Patrimonio, at Valencia.

*Books of Reference.*—1. 'Observaciones sobre la Historia Nat., Geogr. Agric., Poblacion y Frutos del Reino de Valencia,' by Joseph Cavanilles; Madrid, Imprenta Real, a fol. vols. with prints. The author was one of the most illustrious Spanish botanists. The antiquities here are well examined, and the information to be derived great and reliable.

2. 'Disertacion Historica de la Festividad y Procesion del Corpus,' at Valencia; explaining the symbols, *pasos*, etc.; most curious and interesting, by Mar. Ortiz; Valencia, Orga, 1789, 4to.

*Tarragona.*—1. 'Tarragona monumental,' by Alviñana, y Bofarull y Brocá; Tarragona Aris y Turnet, 1849, a vols. 4to.

2. 'Diálogo sobre los Barros Antiguos de Tarragona,' by Foguet, MS. Establishes the difference between the Barros Tarraconenses and those of Murviedro, as Spanish antiquaries usually give the name of Saguntinos to all those produced during the Roman period.

3. 'Disertacion sobre Barros y Alfarrerías de Tarragona en tiempo de los Romanos,' by Gonz de Posada, fol. MS. Acad. History (1887), with some 700 marks and signs of the fabrics, *Alcalleres*, etc. Full of erudition and importance.

*Poblet* (Monastery near Tarragona).—1. Poblet, su Origen, Fundacion, Bellezas, etc., by A. de Bofarull y Brocà; Tarragona, Ant. Boix, 1848, 8vo.

*Teruel*.—1. 'Los Amantes de Teruel, epopeya tragica,' by Yaque de Salas; Valencia, Mey, 1616, 8vo.

2. 'Noticias historicas sobre los Amantes de Teruel,' by Antillon; Madrid, Fuentenebro, 1806, 8vo.

3. Historia de los Amantes de Teruel, con documentos justificativos, etc., by Gabarda; Valencia, Orga, 1842, 8vo.

*Segorbe*.—'Antigüedad de la Igl. Cated. de Segorbe,' by Villagrasa, Valencia; Villagrasa, 1644, 4to.

*Murviédro*.—1. 'Descripcion del Teatro Saguntino,' by Dean Martí, inserted by Ponz in vol. iv. of his 'Viage de España.'

2. 'Disertacion sobre el Teatro y Circo de la Ciudad de Sagunto ahora V. de Murviédro,' by Palos, Navarro; Valencia, Faulé, 1793, 4to. A print.

3. 'Viage arquitectonico de España, 6 Descripcion del Teatro Saguntino,' by Ortiz; Madrid, Imprenta Real, fol., six prints, 1807.

## VALLADOLID.

The ancient capital of Castile. Capital of province of same name; bishop's see, suffragan of Toledo; pop. about 55,000.

**Routes and Conveyances.**—(See *chart*.) *From Madrid* by



rail; distance, 242 kil.; time,  $7\frac{1}{2}$  hrs. by express, 9 hrs. by mail train; fares, 1st cl., pes. 27.85; 2d cl., pes. 20.90; five trains per day. Buffets at Avila and Medina del Campo. Northern line station at Madrid. (See for details of luggage-tickets on this line, *Madrid and Bayonne*.) For information respecting the route, see *Madrid from Bayonne*.

**From Bayonne by rail.**—Bayonne to Irun, French service and Paris: hours, 1 hr. 15 m., 6 trains a day; fares, 4f. 25c., 3f. 20c., 2f. 35c.; distance, 23½ m. Then leave by Spanish service and Madrid: hours, Irun to Valladolid, 12 hrs. 20 m. (mail), four trains; 389 kil.; fares, 1st cl., p. 44.75; 2d cl., p. 33.60; 3d cl., p. 20.15. Buffets at Miranda, Burgos, and Baños. (See for details, *Madrid from Bayonne*.)

**From Burgos, by rail,** line from Bayonne to Madrid; time, 3 hrs.; distance, 121 kil.; fares, pes. 33.90, etc.

**From Leon, Oviedo, Vigo, Coruna, etc.,** see those names.

**From Salamanca.** To Medina del Campo (see *Salamanca*).

**From Salamanca, by Zamora,**

**Toro, Tordesillas and Simancas,** driving or riding.

The usual way of visiting Zamora is by rail from Medina del Campo Junction, 90 kil.; two trains per day in 3 to 4 hrs. (N.B.—Good buffet and sleeping accommodation at Medina Station if the combination of trains is awkward—as it usually is.) But an interesting route may be taken from Salamanca, by road, as follows:—

	Leagues.
Salamanca to Zamora	12
Toro	6
Tordesillas	8
Simancas	4
Valladolid	2
	32

The branch railways to Salamanca and Zamora have done away with any reliable diligence service except from Toro to Valladolid, about half the journey.

**Description of Route.**—This route is interesting only to those who wish to visit Spanish towns now utterly decayed, but whose associations with the early and mediæval Spanish history render them the object of the artist's and historian's pilgrimage. The road is fair enough. The diligences neither worse nor better than they generally are—bad enough to make us appreciate railways, and sufficiently good to be preferred to stumbling jacos.

**Zamora.**—Inn: Fonda del Comercio; indifferent. Two pleasant *promenades*, San Martin de Arriba, and S. Martin de Abajo. Population, 15,000. A very ancient city. The actual name is said to be the Moorish Samorah (*Arabic*, turquoises). Others contradict this. Be this as it may, this city, being considered an important military position, and the key of Leon, was strongly fortified by Castilians and Moors, and the object therefore of several sieges and battles. Al-Mannsour, the Attila of the Moors, destroyed it, razing it, *more suo*, to the ground; but achieving this not without resistance, which went so far as to deserve the proverb, '¿Zamora no se ganó en una hora' (1985). Zamora was rebuilt by Ferdinand I., about the middle of the 11th century. It was near its walls that Vellido Dolfos was murdered, October 7, 1072, when the city was besieged by Don Sancho, and it was here that the five Moorish kings brought him tribute and saluted him with the title of the Champion Prince, Cid (Seid) Campeador.

**Sights.**—The *Cathedral*, under the advocacy of the Transfiguration of the Lord, is Byzantine, and dates from the Cid's own time. Observe the S. entrance, the truncated tower and arches, the capitals of the pillars, the rose-windows, cimborio, and dome. The retablo is fine, of alabaster, with red jasper pillars and bronze ornaments; the subject is the Transfiguration, and above is the statue of the Redeemer opening His arms to His mother and to mankind. The stalls date 1490, and are Tedesque in style, and elaborately carved. Among other tombs that of Bernardus, the first bishop (1149); near the door that of the confessor of Ferdinand I., Bishop Pedro (1254); an early retablo with very

early pictures, ascribed by some to Fernando Gallegos, in Capilla del Cardenal, are worth close examination. The cloisters were modernised in 1621.

*La Magdalena*, of the 12th century, belonged to the Templars, and is a very fine, perfect, and well-preserved example of Romanesque.

Among prout-bits we may select the Plaza de los Mornos, for its quaint houses; the ruins of Doña Urraca's palace, built at the extreme point of the city (Doña Urraca was the daughter of Ferdinand I., who granted Zamora to her, in 1065); the *walls*, bishopric, and close to the latter the ruins of a house in which, *se dice*, lodged the Cid. We shall merely mention, for the sake of ecclesiologists, the names of the churches of San Vicente, San Leonardo, and Sta. Maria de la Horta. (*See preface to 7th edition.*)

**Toro.**—7000 inhabitants, on the Duero, and in the S. extremity of that boundless plain called Tierra de Campos, the granary of Spain and rival of Sicily; a name of which it would be worthy were it better cultivated, more densely peopled, and the roads improved. This very ancient town, now decayed, but with a few valuable and very interesting edifices (such as Torre del Reló, house de los Fonsecaas, and Byzantino-Gothic Colegiata), has played an important part in Spanish history. It was often the residence of the kings of Castile, and the scene of tragic events, the occurrence of which is so frequent in the annals of mediæval Castilian history. Here, for instance, it was that Alfonso XI. assassinated the Infante Don Juan (1327); here that Don Pedro el Cruel and his rival brother came in turn, reigned some days, and were done homage to. The Cortes were often assembled here, and enacted that code of municipal laws and regulations that goes by the name of 'Las Leyes de Toro;'

and finally, it was here that the Cortes solemnly recognised the rights of Crazy Jane, and proclaimed her and her frail husband, Philippe le Bel, king of Spain, with the regency of Ferdinand the Catholic. *Morales de Toro*, situated a few miles further, claims the honour of having given birth to the great Queen Isabella.

At *Villalar*, on the left bank of the Hornilla, is preserved the post on which were stuck and exhibited the heads of the ringleaders of the Comuneros (see *Toledo*), Padilla, Bravo, and Maldonado, who were put to death April 23, 1521, having been made prisoners at the battle which they fought and lost. Their remains were taken up in 1821, and removed to the cathedral of Zamora.

*Tordesillas*.—Near the Duero, 3500 inhabitants. *Inns*: Parador del Coche; very indifferent. The city contains six parish churches, among which visit San Antolin for the fine sepulchre of Don Pedro Gonz. de Alderete, Comendador en la orden de San Juan; it is the masterpiece of the local sculptor Gaspar, and dates 1527. This is a beautiful example of the plateresque. Visit likewise the nunnery of Sta. Clara, which overlooks the river, for its artesonado, and Chapel de Saldana (Sal Danha), of 1485, and fine retablo, said to have belonged to Juan II. To this convent Crazy Jane, the mother of Charles V., retired to die, watching long over the coffin of her faithless Felipe el Hermoso. She died April 11, 1535, aged seventy-six, one of the many Spanish monarchs who, after a long, wearisome life-struggle, were wont to seek the quiet and peace found in those days only in the cool solitary cloisters, near altars, and amid tombs. Crazy Jane, dying at the nunnery of Sta. Clara, her son, Charles V., at the monastery of Yuste, and Philip, her grandson, in

his cell at the Escorial, did no more than follow the example of the Alfonsos, Bermudos, and other numberless kings and queens who had ended their existence in humility and prayer, after a life of pomp, power, and often excess. Buonaparte was lodged, Dec. 25, 1808, in a house adjoining this convent. Tordesillas was the centre of the Communal movement until the defeat of the ringleaders by the Conde de Haro.

*Simancas*.—*Inns*: Fondadel Puente, and a poor Meson de los Arrieros. It may prove a convenience to those who come here to consult the archives, to be provided with good letters of recommendation to the Archivero Mayor, and to some citizen at whose house he may be more comfortably settled. About two diligences and the mail return daily to Valladolid, in which seats may be obtained. The diligences usually pass at 3 P.M., and the hours for examining the archives are from 9 A.M. to 3 P.M. The best plan (circumstances permitting) would be to hire a carriage at Valladolid by the week or month. It is about 1½ hr.'s drive, and one could then avoid B flats and F sharps at the Simancas inns.

This small village (1300 inhabs.) is situated on the Pisuerga, which is crossed on a fine bridge of seventeen arches, and is girdled by strong walls. Here are kept the Archivos del Reino, and though very severely injured by the French, who used many invaluable documents as waste paper, they are an inexhaustible mine of information, as yet but superficially investigated, and seldom troubled by native authors. Every facility is most obligingly granted by the Archivero Mayor, and some of the officials understand French. A permission to see papers later than 1700 and to copy and make extracts is indispensable.

The archives were established here by



order of Cardinal Ximenes. The architects who repaired the old building were Herrera, Alo. Berruguete, and Mora, and Charles V.'s secretary Ayala was charged with the arrangement of the papers, for which he was paid 100,000 maravedis a-year. Beside state papers, charts, correspondence of ambassadors, etc., there are very important private documents, elucidating many doubtful points in the histories not only of Spain, but of England, France, the Low Countries, and Italy, of which several writers, such as Mr. Washington Irving, Prescott, and Mr. Froude, have already availed themselves. The casual visitor may inquire for the Becerro of Alfonso XI., which contains a curious account of all the rents paid to the crown; the original deed of capitulation at the surrender by Boabdil of the city of Granada; the famous and now proverbial *cuentas del Gran Capitan* (Gonzalo de Cordoba), and his original despatches; the *Recamara*, or inventories of Queen Isabella's jewels, library, armoury, etc., at Segovia; her will and that of Charles V., etc.

### *Valladolid.*

**Hotels.**—Fonda Francesa, Calle Teresa Gil, good; Del Siglo, Calle Doña Maria de Molina, fair.

**Post Office.**—Mendizábal 6.

**Telegraph Office.**—Plazuela de Sta. Ana.

**Cafés.**—Suizo, Calle de la Constitución; Calderon, under the theatre of the same name.

**Casino.**—Close by cathedral. Strangers free for one month upon member's introduction.

For rest of directory see end of *Valladolid*.

**Climate.**—Lat. N., 41° 42', and 42m. long. W. Madrid.

Valladolid is wholesome, the air pure and genial, and the sky generally clear and cloudless. The prevalent winds are N.N.E., S., and S.W.; the E. is scarcely ever felt, and the W. as rarely. The average thermometric temperature is:—

Winter	.	.	3.56
Spring	.	.	8.33
Summer	.	.	20.61
Autumn	.	.	10.9

The quantity of rain that falls in

Winter	is 6 inches 32 líneas (Spanish)
Spring	7 " 1 "
Summer	2 " 18 "
Autumn	7 " 46 "

There are no endemics or epidemics at Valladolid. The prevalent illnesses in spring and autumn are rheumatism and affections of the serous and mucous membranes; in summer intermittent fevers, and ague among the lower classes, who live by the river-side; and catarrh in winter. This climate is ill suited to invalids generally, and especially to those whose chest is affected, or with a predisposition to be so. The time to visit it is the autumn. The water which is drunk is generally wholesome, crystalline, and pure; the best, and that is really liquid crystal, is that from Fuente de la Salud and Fuente de la Ria.

The mortality record is low—1.22—but it must be remembered that the population is only a strong, working one.

**General Description.**—Valladolid is situated in a wide and seemingly boundless wind-blown plain on the left bank of the Pisuerga, which bathes it on the W., and flows N. to S. for 2 leagues before its confluence takes place with the Duero, which it divides. The interior of the city is divided E. to W.

by one of the two arms into which the Esgueva branches close to it, the other arm flowing outside, until both meet and flow into the Pisuerga below. The city lies about 2100 ft. above the sea, and the absence of trees allows the wind to blow freely about it. The heat in summer is often great; both for this reason and because the soil on which it stands is sandstone, with a thin and deeply-sunk stratum of clayey marl—clay being prevalent only to the right of the canal, and towards Simancas, as far as Tordesillas. Few cities in Spain are better situated for trade and manufactures; there is abundant water amid the *tierras de Campos*, which, ill-cultivated as they are, yield some six millions of fanegas yearly. Communicating with the Atlantic by the Duero, with the centre and south of Spain by railways and canals, its prosperity (which had been accidentally checked by the removal of the court to Madrid, and depressed by continued war and civil strife) is rapidly returning, and manufactures rise up everywhere. Companies of riego, etc., are improving the nature of the soil around; several banks have been established with large capitals, streets are being paved, enlarged, multiplied, and the sun of civilisation, as the local papers say, is at last rising once more on this active, busy, and historical town. General sight-seeing here is of no great importance, and one day will suffice; but the amateur of sculpture may study the few but not indifferent masters that Spain boasts of, and of which numerous and first-rate works exist scattered in the different churches, and collected at the Museo.

**Historical Notice.**—We think the reader will thank us to omit quotations of all that has been written on the etymology of this town, or to attempt an answer to the inquiries—Is it the *Pincia* of Ptolemy, the *Vale of Conflict*,

*Valle de Lid*, or the Moor's *Belad Walid*, Land of the Walid? Be this as it may, the first time this name is mentioned in any authentic document is in the reign of Sancho II. of Leon (1072), when he proposed to his sister Doña Urraca, whom he was fraternally besieging at Zamora, to exchange the latter for Riosco and 'el infantazgo de Valladolid,' which she would not accede to. At the coronation of Alfonso VIII. as King of Castile, Leon, and Galicia (in 1072), this town was granted by the monarch to his follower and friend the wealthy and puissant Conde Don Pedro Ansures, who may be considered as the real founder; he fortified and embellished it, raised a palace, built churches and bridges, etc. After his death the grant relapsed to the crown, and under Juan II. it became the residence of the kings of Castile. Here Juan was married to Maria, daughter of King Ferdinand; and on Leonor of Aragon passing through Valladolid on her way to Portugal to be married to the Infante Duarte, great jousts and tournaments took place in her honour, of which the King of Navarre and D. Alvaro de Luna were the heroes; at night there was a grand ball and sarao in the Convent of San Pablo, when all were so merry that on the fair Brianda de Luna insisting on dancing a 'zambra' with the Archbishop of Lisbon, the prelate gallantly rejoined, 'Si sopiera que tan apuesta Señora me habia de llamar à baile, non tragera tan luengas vestiduras!' The King of Castile broke three lances with Ruy Diaz de Mendoza, to whom he gave his own steed, magnificently caparisoned; and 100 knights, led by Alvaro de Luna, and clad in white and red, appeared at the last tournament. Jorge Manrique mentions them in the well-known verses:—

Que se hizo el Rey D. Juan?  
Los Infantes de Aragon,

Qué se hicieron ?  
 Qué fué de tanto galán ?  
 Qué fue de tanta invencion,  
 Como trujeron ?  
 Las justas é los torneos  
 Paramentos, bordaduras  
 É cimeras.  
 Fueron sino devaneos ?  
 Qué fueron sino verduras  
 De las eras ?

Here this same Don Alvaro, once the royal *privado*, was, by the king's orders, put to death in the Plaza Mayor, June 7, 1453, on which occasion he begged Barrasa, who was the Infante Don Enrique's Master of the Horse, to entreat his master to recompense his servants better than the king had done him. The king died the next year, full of remorse and grief. Isabella was married to Ferdinand in the building now La Audiencia, October 18, 1469, and the first decree of enlistment in the army was issued here and by them, January 1496, calling on every citizen from the age of twenty to forty-five to serve, the clergy, hidalgos, and mendicants only being excluded. Here, May 20, 1506, on Ascension-day, Columbus breathed his last at his modest dwelling, No. 2 Calle Ancha de la Magdalena. His body was placed in the Convent of San Francisco, and removed six years after to La Cartuja de las Cuevas at Seville, to be sent across the seas he had discovered. It was conveyed to Sto. Domingo (1536), and finally removed in 1795 to Cuba, where it now lies.

Here, again, on May 21, 1527, Philip II. came into the world in a large house opposite San Pablo, now the property of the Marqués de Pombo. Here Charles V. remained ten days on his way to Yuste. The first *auto de fé* that took place here was celebrated in the Plaza Mayor, May 21, 1559, under the presidency of Doña Juana, the heir to the crown, and the young Don Juan of Austria. Such was the eager curiosity

manifested by all classes to witness this spectacle, that seats were sold for the then enormous sum of five shillings ; and thousands crowded to the square, filling the streets, and swarming on the very roofs. Fourteen culprits, all Lutherans, were executed, and the bones of a female who was suspected, from a moral post-mortem examination, to have been tainted with heresy, were burnt there and then, as her case had been overlooked whilst she was alive ! Philip II. was present at another *auto*, which took place here, when thirteen persons were burnt alive ; and yet he raised the Escorial in memory of one who was considered a great heretic by those who martyred him, San Lorenzo, who was burnt alive for his faith. Philip took a great fancy to this city, and after the great fire of 1521 rebuilt a large portion of it, and embellished other parts. Valladolid was at this time the most frequented and prosperous city in Spain, numbered 100,000 inhabitants, was the usual resort of all foreign princes and artists, and the court of the Berrugetes, Juni, Herrera, and the Arphes. Its university was frequented by French and Italians, as well as by the natives themselves ; and Navajero says, 'Sono in Valladolid assai artefeci di ogni sorte, é se vi lavora benissimo de tutte le arti, e sopra tutto d'argenti, e vi sono tanti argenterieri quanti non sono in due altre terre.' ('Viaggio in Spagna,' fol. 55.) With all this, it was the paradise of housekeepers, as 1 lb. of meat was to be had for 2d., a loaf (weighing 2½ lbs.) for the same, and an azumbre of excellent wine (half-gallon) for 2½d. The fêtes at the christening of Philip III.'s son have seldom been equalled since. England was here worthily represented by her ambassador, Lord Howard, who came accompanied by fifty noblemen, most of them knights of the Golden Spur,

but whose somewhat plain dresses and high boots contrasted sorrowfully with the satins and silken stockings of the hidalgos. Philip made Lord Howard a present of jewels to the value of 45,000 ducats, besides 3000 to his servants, horses, swords, etc.—a generosity which excited many rumours fed by envy, and resumed in these satirical verses of Gongora's:—

Paró la Reina, el Luterano vino  
Con seiscientos hereges y heregias  
Gastamos un millon en quince dias  
En darles joyas, hospedaje y vino.

Quedamos pobres, fué Lutero rico;  
Mandaronsse escribir estas hazañas  
A Don Quijote, à Sancho y su jumento.

This last allusion to Cervantes is explained by the fact that he was ordered to write a description of those fêtes, which still exists, though it does not bear his name. This great writer lived here in the small house behind the Hotel del Norte, No. 11 (antiguo), Plazuela del Rastro, near a small wooden bridge over the Esgueva.

Philip II. removed the Court to Madrid, and although Philip III. was tempted to return to Valladolid, he could not carry his wish into effect, and this change proved the death-blow to the prosperity of Valladolid. During the Peninsular war, Napoleon entered the city, January 6, 1809, remained till the 17th, and lodged in the Palacio Real. The French remained four years, and left after the battle of Salamanca; and on July 30, the Duke of Wellington made his public entry by the gate de Santa Clara amid great enthusiasm, and lodged at the bishop's palace, now Colegio Mayor de Santa Cruz. The French returned with Joseph Buonaparte (1813), but left soon after, and for the last time.

**Sights.**—Museo and churches containing sculpture, Cathedral, San Pablo,

Colegio de San Gregorio, San Benito, University, Palacio Real, etc.

**Museo.**—The statues, carving, and pictures that could be collected at the suppression of convents in this province have been placed in this fine building, once the Colegio Mayor de Santa Cruz, founded by Cardinal Mendoza in 1479, and whose *estudios* and privileges were assimilated to those of San Bartolomé at Salamanca. The museo consists of a grand salon, six rooms (*salas*) with pictures, and three filled with sculpture. For permission to visit, copy, etc., apply to the Sr. Director, who is most obliging and intelligent; in his absence a silver key will open the door. The gallery is undergoing the general *remuénage* that is going on in all the Spanish museos, and the old catalogue is being altered, and a new one will, *si Dios quiere*, be terminated *cuando Dios quiera*.

#### PICTURES. SALA 1A.

Tentaciones de San Antonio, by Bosch.

Sto. Domingo de Guzman giving Bread to the Poor, by Cardenas (done in Portugal, 1547, a pupil of Coellos, formerly in San Pablo).

A small Gothic retablo with four compartments and quaint figures, of 15th century.

Portrait of Sto Tomas de Rippe, by Martinez.

The columns and carving of a retablo, with a copy of Raphael's, are by Berruguete.

#### SALA 2A.

San Geronimo, a dauby copy of Ribera.

Adoration of Shepherds and Adoration of Kings, by Cardenas (Nos. 4-16). Injured, but pure.

St. Gerome. Venetian school, by Giacope Palma (?).

## SALA 3A.

4, 5, 6. Copies of Rubens; have been ascribed to Abraham Diepenbake, his pupil, and some repainted Giordanos; more probably copies.

14 and 19. Two early pictures of Bishops, ascribed to F. Gallegos. An Adoration of the Shepherds and Flight into Egypt, by Berruguete; formerly in San Benito.

## SALA 4A.

Marriage of the Virgin, by Palomino (formerly in Capuchinos).

San Antonio (formerly in Convent de San Francisco), ascribed to Van Dyck!

Coronation of the Virgin, escuela de M. Angelo.

## SALA 5A.

A fine Annunciation by Martinez, signed, formerly in Chapel de Fabio Nelli, at San Agustin.

A Ribera-like San Geronimo.

Observe, as a curiosity, the twenty-four pictures representing the Passion, and painted on mother-of-pearl.

A good portrait of Duke of Lerma.

## SALON GRANDE.

Two silleras, one, very characteristic, by Berruguete, and formerly at San Benito. Gaspar de Tordesillas worked at it also. Over each stall is the Saint and coat-of-arms of every Benedictine convent in Spain.

33, 34, 35, 36, all boldly ascribed to A. Dürer, poor man!

Assumption, by Rubens; 12, St. Anthony rising to Heaven. The 14 is the Stigmata. All authentic and from the Convent de Fuensaldaña.

Last Supper, by Antonio Pareda of Valladolid (1599-1678).

A Bodegon, ascribed to Velazquez.

San Bruno, ascribed, with some reason, to Zurbaran.

Portrait of Olivares. The Christ above is ascribed to Velazquez.

Virgin and Child, by Francisco Meneses, Murillo's favourite pupil.

5 and 6. San Miguel and San Juan, by Berruguete.

The Jubilee of La Porciuncula, by Diego Valentin Diaz.

A Holy Family, very fine composition, signed Didacus Dizas pictor, 1621.

Holy Family, by Giulio Romano. Very beautiful.

*Sculpture.*—In the Salon Grande observe the magnificent bronze effigies of the celebrated prime minister and privado, the Duque de Lerma, and of his duchess, by Pompeo Leoni, formerly in the Convent of San Pablo, of which they were the founders. They weigh 48 quintals, and cost \$48,000. The expression, attitude, modelling, and details of dress are all very fine. The scagliola model of the Convent del Prado in Sala 1a is by Col. Gil de Palacios, and very good *sui generis*.

## SALA 1A.

Virgin and dead Christ, and the Two Thieves, the former, called La Piedad, from the Convent de las Angustias, a grand composition, by Gregorio Hernandez. The Two Thieves are likewise by Hernandez, though often ascribed to Leon Leoni, Pompeo's brother. The relieve medallion which represents the Baptism of the Lord by St. John the Baptist, proceeds from the Convent del Carmen Descalzo, and is also by Hernandez. The anatomy and draperies are admirably finished; it is painted.

San Benito, of colossal size, formerly in the Retablo Mayor of San Benito, by Berruguete.

## SALA 2A.

An early German Gothic retable of 14th century; very interesting.

## SALA 3A.

San Antonio de Padua; and 20, San Bruno; both by Juan de Juni. The latter is good.

Burial of Christ, by Juni, with figures of the Magdalen, Virgin, etc., another masterpiece, somewhat attitudinarian, but remarkable for the wonderful vigour of expression, great breadth of composition, and anatomy.

Santa Teresa de Jesus, from Convent del Carmen, a masterpiece of Hernandez.

A smaller Sta. Teresa, by same.

Upon a table a dead Head of St. Paul, by Villabrille, 1707. Very fine, *une belle horreur*, but evident mannerism.

A Concepcion, by Hernandez; beautiful, as also are his Virgins here.

Christ Bearing the Cross, by same; grand and powerful.

Virgin giving the Scapulary to Simon Stock, by Hernandez; excellent.

Notice all the statuettes and statues by Berruguete.

San Francisco, by Hernandez.

All the sculpture round No. 11 is by Juan de Juni, and from the Convent de San Francisco.

## SALA DE JUNTAS.

Besides a good portrait of Cardinal Mendoza, observe a fine ivory Crucifixion by Pompeo Leoni, the mother-of-pearl escritorios made for Philip V., etc.

*N.B.*—All the foregoing pictures and sculpture are being daily moved from room to room; and the new catalogue not being yet published, we have placed the pictures and statues, now mostly without numbers, in the Salas where we saw them last.

Churches containing Sculptures and Paintings. *La Magdalena.*—

Gothic, of 1570; architect, Rodrigo Gil. A magnificent Corinthian retable, the work of Esteban Jordan, 1597. The marble effigy of the Bishop Pedro de Gasca, who founded this church, by Jordan. This prelate, Bishop of Palencia, was sent by Charles V. to America to investigate into and repress the violent government of Pizarro.

*San Lorenzo.*—Paintings by Blasco, 1621, and in sacristia a procession of the Virgin, which was brought to Maria, wife of Philip III. A fine Holy Family, by Hernandez.

*San Julian y San Miguel.*—The classical retable of the three orders has mezz-relievi representing Nativity and Circumcision, by Gaspar Becerra. The statue of St. Michael, formerly in the church of San Pelayo, and the Apostles, are ascribed to Pomp. Leoni. The very fine ivory crucifix on the altar-table is universally ascribed to Michael Angelo. The San Francisco on the side of the evangelio, and the San Ignacio de Loyola on the side of the epistola of the collateral altars, are by Gregorio Hernandez. Observe here also the fine sepulchres and effigies of the founders, who were Condes de La Fuensaldafia.

In the Ante-Sacristia is an Infant Deity holding the terrestrial globe, a copy of Corregio, according to Bosarte, but perhaps a replica by him of same subject, formerly in Royal Palace at Madrid. In the Sacristia, a fine San Francisco breathing his last, most effective, by Ribera, or at least worthy of him, and in his style. In a small chapel in this sacristia are a San Ignacio and St. Francis of Borgia, both fine examples of Gregorio Hernandez. Observe here also, forming part of a Relicario, the delicately-modelled heads of the four Doctors of the Church.

*N. S. de la Antigua.*—This was the first church built by Conde D. Pedro Ansures, and served as Colegiata until 1095. The Byzantine edifice was altered in the 14th century, by Alfonso XI., but though the interior is Gothic, the exterior has preserved much of the primitive style; thus observe its brick-built tower and fifteen-arched portico on one side of the cloister. Observe the great Retablo of the high altar, designed by Juan de Juni, and the much finer old retablos in two chapels on the south side. That of the Capilla Mayor shows weak Juan de Juni at his weakest.

*San Nicolas.*—Founded by Conde Ansures, repaired and altered in 1544. Here is buried the beato Fr. Miguel de los Santos, ob. 1625. The Ecce Homo in a chapel is by Hernandez (?).

*San Martin.*—Prior, most probably, to 12th century, with a Byzantine tower, very similar to that of La Antigua; modernised 1621.

*Santiago.*—Prior to the 13th century, repaired in 1490, Gothic now. Effigy of the tutelar ascribed to Hernandez; but the finest sculpture is an Adoration of the Kings, a masterpiece of Juni's. Observe particularly the classical Virgin.

*La Pasion.*—A Convent, aggregate of San Lorenzo, churrigueresque. In the collateral altars to the mayor one are a Christ Bound, and a Christ Praying on Mount Olivet, both masterpieces of anatomy, by Gregorio Hernandez.

*N. S. de las Angustias.*—Of 1604, but of earlier foundation, and formerly even in another site. The building has been erroneously ascribed to Herrera, who was dead when it was begun by Francisco de Praves. The high altar is, with its statues, ascribed to Pomp. Leoni. The Virgen de las Angustias is ascribed to Hernandez. The admirable effigy of N. S. de los Cuchillos (of the knives or daggers) is the masterpiece of Juan de Juni. The St.

John and Magdalen, and Christ Bound, are by Hernandez.

*Sta. Cruz.*—Classical, of 1595, again not by Herrera, although the architect is ignored. Compare the N. S. de los Dolores on its high altar, by Hernandez, with Juni's similar subject in Las Angustias, allowing, of course, for the cruel repainting, which has altered the expression. The Christ is inferior to this. In the collateral altars are—A Christ Bound, and Prayer on Mount Olivet. A grand Paso, the Descent, a Virgen de la Candelaria (Candlemas), and a Veronica, all works of different merit, each by Hernandez.

In the Church of Jesus Nazareno, the effigy of Christ, a very popular paso in the Valladolid Good Friday processions, is ascribed to Hernandez; but the good and stuff-manufacturing Vallisolanos only see and admire, on such occasions, the purple tunic embroidered with gold.

*Nunnery of Sta. Isabel.*—Founded 1472, by Doña Isabel de Hermsilla. Observe, on the epistola side of the Corinthian retablo, a very beautiful kneeling St. Francisco of Assisi, by Juan de Juni; the head, according to Bosart, rivals that of the Laocoon in the expression of pain, mingled here with humility, piety, self-denial, etc.

In *Huelgas Reales*, a wonderful retablo by Hernandez, dated 1616.

*Cathedral.*—This noble fragment of the granite edifice which, were it completed as it was designed, was to be a *todo sin igual*, which its architect, Herrera, asserted with greater reason than modesty, was built on the site of the former Colegiata, founded, end of 11th century, by the Conde Pedro Ansures. The primitive design was entrusted, 1527, to Pedro Riaño, who died before the works were even begun. These were then continued by Rodrigo Gil de Ontañon and others, and finally by Juan

de Herrera. This architect formed new plans and destroyed what had been already built, intending to raise a monument bearing the stamp of the new style he was addicted to, and intended thus, he said, to 'desterrar de España la barbarie y soberbia ostentacion de los antiguos edificios.' But a few years had elapsed, when the works had to be a second time interrupted, on Herrera being called by Philip II. to Madrid and entrusted with the building of the Escorial. Diego de Praves endeavoured to prosecute the works, but on the Court being removed to Madrid, the chapter found no funds wherewithal to pursue them, and the edifice, unfinished as it was, was *habilitado*, and opened for the public service.

*Style and Proportions.*—The ground-plan inside forms an oblong 411 ft. long, by 204 ft. wide. On the left wing of the principal façade Herrera had intended to build a square cloister, 176 ft. long, a chapter-house and offices; the style of it is Græco-Roman, harmonious, and simple, but cold and severe.

*Exterior.*—Doric. The principal portal is 160 ft. high, and is decorated with statues of SS. Peter and Paul. The entrance is formed by an arch 24 ft. wide, and 50 ft. high, with a stone Assumption of the Virgin, monotonous and cold as the rest. In the second stage, so to speak, of the façade are statues of the Doctors of the Church, and pagan-like, unmeaning signs of the Sun and Moon, signs also of a sculptor turned into a *lunatic* by a *sun-stroke*, called Alberto Churriguera, but *en honor de la verdad sea dicho*, those futilities, as well as the statues, balustrade, and escutcheons, were not Herrera's doing, though the granite balls and pyramids terminating the edifice are his, and constitute a clumsy detail, which he loved to reproduce everywhere. Of the two

projected towers, one only was finished, and this, which was 270 ft. high, fell May 31, 1841. About a half only of the edifice is finished, and to complete it 22,000,000 reals would be necessary; so calculated V. Rodríguez, in 1768!

*Interior.*—The ornamentation is Corinthian and sober. There are three naves, the central being 50 ft. wide, with chapels all round. The founder of Valladolid, Pedro Ansures, is buried near the high altar, with a rude effigy and some verses of 15th century, almost worthy of this hero, and like him, *varoniles*, manly:—

Aquí yace sepultado  
Un Conde digno de fama, etc.

\* \* \*

La vida de los pasados  
Reprende á los presentes  
Ya tales somos tornados  
Que el mentar los enterrados,  
Es ultraje á los vivientes.  
Porque la fama del bueno  
Lastima por donde vuela,  
Al bueno con la espuela  
Y al malvado con el freno.

and ends, with this other cut—as sharp as the good Conde's sword, no doubt, was—

.... en este claro espejo  
Veamos cuanta mancilla  
Agora tiene Castilla  
Segun lo del tiempo viejo.

And deservedly so, for Valladolid, la patria of the Junis, Hernandez, Gaspar, etc., selfishly followed the ungrateful example of other towns in Spain, and Pedro Ansures has no statue in the town he founded and loved so well.

*Chapels.*—*De Santisteban.*—A St. Bernard, by Giordano.

*Capilla del Sagrario.*—Pictures by the same, who painted them *prestissimo*.

*Capilla de los Dolores.*—The founder Velarde's portrait is absurdly ascribed to Velazquez. The famous Cristo de la Cepa, formerly in San Benito, is reverently kept here.

*Capilla de San Juan.*—A picture (St



Paul), by Giordano, and several small ones by Martinez. Transfiguration, by Giordano; retouched by Gonzalez; pictures by Martinez.

In a small altar, in the entrance of coro by the side of the Gospel, is a fine copy of Raphael's Transfiguration, and copies of Titian and Bassano; and a St. Anthony, close by, of Giordano's. The silleria, formerly in San Pablo, is very fine, of the classical style, and designed by Herrera. Over the prelate's stall is a fine Adoration of Kings, by Giordano. Observe particularly in the Sacristy an exquisite custodia of Juan de Arfe.

**Minor Churches.**—*San Pablo, and Colegio de San Gregorio.*—The Convent of San Pablo was founded by Queen Doña Violante, about 1276. The church dates 1286, and was built by Queen Doña Maria de Molina, and embellished in the 15th century by the Abbot of Valladolid, Fr. Juan de Torquemada, who made the roof higher and began the first storey of the splendid façade, one of the finest in Castile. The Duke of Lerma, at the beginning of the 17th century, completed the edifice and façade; the style of the latter, therefore, differs according to the period, the earliest being Gothic, and the latest Græco-Roman. The church was defiled and gutted by the French, but has been well restored, in sober Gothic. The exquisite cloister was demolished by the ilustrado Government, and used as building materials for the presidio models in the Campo Grande, now cavalry barracks. *The Colegio de San Gregorio* is adjoining, and was founded in the 15th century by Alfonso de Burgos, Bishop of Palencia and confessor of Isabella, with the object of providing education to 'poor church students.' The edifice and patronage were given over to the Catholic Kings by the founder in 1496, on its being completed. With

a mixture of styles, it is chiefly a wonderful example of plateresque work. Observe the elaborately decorated façade, with niche-work, heraldic trees supporting huge coats of arms, and over the entrance arch the royal coat of arms, with lions and heralds. Observe also the warriors and wild men, etc., and the relieve representing the founder kneeling and dedicating this good work to Saint Gregory. Visit the elegant patio, with an agimez gallery, spiral pillars, and the yoke and bundle of arrows, the canting arms of the Catholic kings. Visit likewise the charming staircase, artesonado hall, once the library, and the chapel where the founder's tomb was placed, whose effigy by Berruguete was beautiful, and compared to that of Juan II. at the Cartuja de Miraflores (Burgos); but this, the books, pictures, statues, etc., were all destroyed by the French. The building is now turned into offices of the Civil Government.

*San Benito.*—Henrique II. ordered in his will that his son Juan I. of Castile should, to expiate his sins, found two monasteries. This king, therefore, erected San Benito, and the Paular at Segovia (end of 14th century). It was completed 1504. The church is Gothic, of three naves, elegant and lofty. The cloister, of two galleries, Doric and Ionic, has been ascribed to Herrera, but was built by one Rivero. The gems of this convent were its silleria, pictures, etc., of which, the former by Berruguete, is now at the Museo, the convent being turned into infantry barracks.

*University.*—According to some, this would be the earliest in Spain, being founded in Palencia in the 13th century, by Sancho I. of Castile, and removed hither that same century by King St. Ferdinand. Be this as it may, however, the present building is of recent date, as its churriguresque style too sufficiently proves. It is, never-

theless, large, solid, not wanting in elegance and grandeur, very effective, and has been latterly considerably improved.

*Palacio Real.*—Of beginning of 17th century, built for the Duke of Lerma by Philip III. It is elegant, well-proportioned, with a very noble patio, which has two galleries of the Revival, with curious capitals, and a series of busts of Roman emperors and escutcheons of all the provinces of Spain. They are Berruguete-like, and probably the work of some pupil of his, but not *by* him, as often asserted, as the escutcheon of Portugal is among the rest, which kingdom was not annexed until 1580, and Berruguete died in 1559.

*Private Houses.*—Visit the fine *patios* of the Casa del Infantado, opposite San Gregorio, of the Arzobispado, of No. 11 Calle de Herredares. The *façades* of La Casa del Sol, once the abode of the great and learned Conde de Gondomar, Philip IV.'s ambassador to the court of James I. of England; that also of the palace of Fabio Nelli, the Mæcenæ of Valladolid; also the house of Marqués de Villaverde, Casa Revilla, De Villarrante, etc.

*Squares, Streets, Prout-bits.*—The principal street is Calle de Santiago, where the best shops are. Here is the Arco de Santiago, an indifferent heavy brick edifice of Francisco de Praves, with a statuette of Saint Michael, who was the tutelæ of Valladolid until 1746, when its present one, San Pedro Regalado, was canonised. The *Plaza Mayor* is a very fine square, 190 ft. long by 180 wide, surrounded by symmetrical houses, with three tiers of balconies, and arcaded. It was built by Philip II., and was the model of that of the same name at Madrid. In the Plaza de Campo Grande Napoleon reviewed 35,000 men. It was formerly the site of tournaments, jousts, autos-da-fé,

decapitations, bull-fights, private rendezvous with navajas, and other such-like mediæval and popular jollifications.

*Prout-bits.*—Casa de las Argollas. Here Alvaro de Luna was confined, awaiting his execution. In the first house to the right on going out of the Plazuela Vieja into Calle de San Martin, Alfonso Cano is said to have assassinated his wife in a fit of angry jealousy, but, la verdad en su lugar, and therefore perhaps not here in the city.

Berruguete lived near San Benito el Real. Miago, the old Maitre d'Hôtel of Pedro Ansurez, is buried in San Esteban; over his tomb is his bust and these quaint verses:

Aquí yace Pedro Miago,  
Que de lo mio me fago;  
Lo que comí y bebi, perdi;  
Lo que aca dejó no lo sé,  
Vel bien que fize, falli.

He therefore died a beggared Vatel.

Español que canta  
O rabia o no tiene blanca (a coin).

*Libraries.*—*Biblioteca Provincial.*—In the same building of the Museo, 14,000 vols., 200 MSS., a good collection of coins, globes, and maps. Among the MSS. are—the libro becerro de 'Las Behetrias de Castilla,' copied from the original MSS.; a collection of Cortes y Ordenanzas, etc. Open to the public, free admission daily, except on holidays, from 10 A.M. to 2 P.M.

*De la Universidad.*—10,572 vols., mostly from suppressed convents, of no great merit. Inquire for a MS. on vellum of a Hebrew Bible, a fragment of the works of Cicero; the C. C. C. of Juan de Mena, Seville edition of 1512. The Preguntas y Respuestas known as those of El Almirante de Castilla, etc.; the Library del Seminario Conciliar is only beginning to be formed.

*Theatres, Promenades, etc.*—The *New Theatre* de Lope de Vega is very

pretty and comfortable, and can hold 1800 spectators; a stall, 8r.; zarzuelas, dances, etc. The older theatre is indifferent.

The *Plaza de Toros* holds 10,000 spectators. The corridas take place during the fair of September, between the 20th and 30th of that month.

*Casino*.—There is a good casino and reading-room. Travellers are free for a month on introduction by a member.

The *Promenades* most frequented are Paseo del Espolon, on left bank of the Pisuerga; it is the fashionable summer evening's walk. During the winter the favourite paseo is Acera de Recoletos, in the Campo Grande, with a fountain crowned by a statue representing Fortuna Duplex.

**Carriage and Omnibus Hire.**—There are several stands of carriages, very decent, and with good motion.

*Tarif.*

	1 horse, 2 horses, 2 seats. 4 seats.	
By the hour—	r.	r.
By day . . . . .	2	4
By night . . . . .	4	6
By the course—		
By day, for the first hour	8	10
For every other hour . .	6	18
From twilight to midnight		
For first hour . . . . .	10	12
For every other . . . . .	8	10
From midnight to daybreak		
Every hour . . . . .	12	14
To rail, station included.		
<i>Omnibuses.</i>	r.	
For each person . . . . .	2	
Small parcel . . . . .	1	
Large „ . . . . .	2	

**Directory.**—*Bankers.*—Succursale of the Bank of Spain; Jover and Co., Calle Duque de la Victoria 12.

*Doctors.*—Alonso, Plaza de la Libertad; Pascual (homœopathic), Alfonso XII.

*Apothecary,* etc.—Sanz, Calle de Teresa Gil.

*Glover.*—Stampa, Plaza Mayor. The skins here are excellent, and they are cheap and lasting.

*Bookseller.*—Juan Nuevo, Calle Orates 22.

*Silversmiths.*—Calle de la Plateria; ask for local ear-rings, etc.; but these descendants of the Arfes are sadly degenerate, and French pacotille is preferred.

**Diligence Offices.**—For *Aranda de Duero*, Fuente Dorada 13.

For *Mota del Marqués*, Rinconada.

For *Rio Seco* and *Benavente*, Rinconada.

For *Segovia*, Santiago 47.

For *Tordesillas*, Rinconada.

The surroundings of Valladolid are exceedingly dull, the only interesting excursion being that set forth upon p. 493—to Simancas, etc.

*N.B.*—Ask here for old Rueda wine, which, if good, is very good.

**Books of Reference.**—1. 'Compendio Historica y Descrip. de Valladolid,' with catalogue of its Museo (sculptures and paintings); Valladolid, Pastor, 1843.

2. 'Noticia Historica del Monasterio de San Benito el Real de Valladolid.' fol. MS. Acad. Hist. (G. 89.)

## VIGO.

**Vigo**—In the province of Pontevedra (Galicia); population, 23,000.

**Routes and Conveyances.** 1st. From Madrid, by rail, *via* Leon, Monforte, and Orense, 829 kil.; two trains daily in about 28 hrs. by mail.

One of the best constructed and most interesting lines in Spain. Good buffets at Medina, Venta de Baños, and Leon. If the traveller desires to stay at Orense (see p. 365) he may drive to Vigo, thus:—

<i>Itinerary.</i>		Leagues.
Orense to Rivadavia . . . .		4½
Puenteáreas . . . .		7
Vigo . . . .		4½
		<hr/> 16

The route is uninteresting. The principal rivers the traveller meets are the Miño on leaving Orense; Barbantino, close to Barbantes; the Avia, which gives its name to Rivadavia; and the Tea, near Puenteáreas. Rivadavia, picturesquely situated, has a pretty bridge of three arches over the Avia; population, 1315.

**2d. From Santiago.** By rail and dil. (see *Santiago from Vigo*). Or take railway to Padron—3 trains per day in about an hour—and then drive (or take a rather unreliable dil. service) thus:—

<i>Itinerary.</i>		Leagues.
Caldas del Rey . . . .		3
Pontevedra . . . .		2
Puente San Payo . . . .		1
Redondela . . . .		4
Vigo . . . .		2
		<hr/> 12

This route, by continuing to Tuy, and coming back to Lugo, is a pleasant tour in the summer months. The country is charming. Observe on the road, and after passing the hermitage of N. S. de la Esclavitud, formerly a sanctuary for criminals, the Pico Sacro, a conical hill of crystallised quartz. El Padron was the Roman Irai Flavia; population, 9203. Easter Monday (Pascua de Resurreccion) is the great Fiesta, Feria, and Cattle Fair. It was here that, according to tradition, Santiago's body was first landed, having been borne hither from Joppa in a boat, and performing the journey in seven days! The Ulla is crossed at El Puente de Cesures (Pons Cæsaris), built by the Romans, and rebuilt in 1161 for the passage of pilgrims from Portugal.

*Caldas de Reys.*—Warm mineral

baths, temperature 32° Rh.; excellent in all cutaneous diseases. Wretched accommodation. Population, 3660.

**Pontevedra.**—Capital of the province of same name; 20,622 inhabitants. The Roman Pons Vetus or Duo Pontes; suffragan of Santiago. It is situated in a pleasant valley, about 10 m. in extent. Although a very ancient city, it is clean and pleasant; the streets well paved and straight; the alamedas pretty; the Parador Nuevo good. It is, or rather was formerly, a very aristocratic town, as may be gathered from the armorial shields of some almost tenantless old houses. Visit the picturesque arcaded Plaza de La Teucro, the Gothic church of Santa Clara. The religious festivals of the Blessing of the Sea, celebrated October 5th, and the Ruada de la Peregrina, August 8th, are exceedingly curious and ancient.

The scenery between Pontevedra and Redondela is quite charming; the fields teem with fruit, corn, maize, vines, and flax.

**Redondela.**—This small city stands in the Ria Vigo; it is sheltered from the Atlantic by the Islas de Bayona. Population, 12,000. Bayona lies 4 leagues from Vigo; is very old, and is mentioned by Milton in 'Lycidas.' Its hams are celebrated, and the French Bayonne *jambons* are but a usurpation. It forms a very fine bay, secure and sheltered.

**3d. From or to Tuy, by rail**—3 trains daily in 2 hrs. (Also from Lisbon and Oporto direct; 1 train daily; 22 hrs. from Lisbon; 10 hrs. from Oporto.)

**Tuy.**—(Casa des Huéspedes of Carmen Sanchez). This ancient city, containing a population of 11,765 souls, will be found mentioned by Pliny. In 700 A.D. it was the residence of the Gothic king Witiza, and after several

reigns was destroyed by the Moors in 716, and rebuilt 915 by Ordoño I. For its country and climate it might be named the Galician Malaga; and the vegas teem with the orange, the vine, (wines are excellent here), and corn. The climate is delicious; and fruit, good meat, salmon, and trout abound. The angler should explore the Avia, Tea, and Louro. The savales, mugilos, salmonetes, etc., are excellent. The cathedral is of middle of 12th century, and has all the appearance of a castle as well as a church. The stalls are fine, the cloisters spacious and interesting. The situation of Tuy is charming; it is placed on a plateau, the base of which is washed by the waters of the Miño. On the opposite bank is the fortified frontier town of Valenza, belonging to Portugal. A museo at Colegio de San Fernando, with books and pictures.

Tuy is good headquarters for anglers and artists. The best rivers are the Louro, the Tea, and Avia. The wines are first-rate. The *Vega de Louro* is delightful. Direct rail to Oporto by the new international bridge over the Miño.

4th. From Orense by Pontevedra. 15 leagues by Masida.

5th. From Lugo. Lugo to Santiago by Mellid and Arzua, and Santiago to Vigo *ut supra*.

6th. From Ferrol and la Coruña, see the latter.

7th. From Bordeaux and other French ports by frequent steamers.

8th. From Lisbon, Oporto, Cadiz, Gibraltar, and Malaga, besides occasional steamers whose departures are duly advertised in the local papers and time-tables, the steamers of Messrs. John Hall and Co. touch here weekly, and the steamers of the Pacific Steam Navigation Company fortnightly.

Vigo, though ancient, has little to interest the antiquary; 'Heureux les

peuples qui n'ont pas d'histoire!' Although an exception to the latter, it has been a victim to its position; has been often sacked, and its bay the scene of many a combat. An English fleet of twenty-five sail, under the Duke of Ormond, Rooke, and Stanhope, entered the bay October 22d, 1702; and notwithstanding the fire of the Spanish batteries, garrisoned by 20,000 men, defeated them, captured six French and five Spanish ships, and destroyed most of the others. The bay and town were taken October 11, 1719, by Lord Cobham. In February 1809, the place surrendered, almost without a shot, to the French under Franceschi; but was retaken March 27th by the inhabitants themselves, headed by a priest, el Abad. de Valladares.

Vigo enjoys a delicious climate, well suited to the invalid, and not sufficiently studied as yet as a medical station. Its bay is most beautiful. The town, rising in amphitheatre on the slopes of a hill, with its gay white-washed houses, diversified with red and green, lies amid an Oriental scene of palm, orange-groves, flowers, and orchards. The bay is about 30 m. deep, and narrows between the headlands of Randa and Bestias.

The castles of San Sebastian and del Castro crown the heights, and are intended to defend the place; that of San Julian is also a *soi disant* defence. The view from those, especially the Castro, is truly magnificent. The old walls and gates, the steep, winding narrow streets, the craft, the dress of the peasants, the rich tints, soft, melow, and violet of the distant hills, serving as background to the town, convent, Castillo, and road, as seen from the bay, all are well worthy of an artist's sketch-book.

The sights are indifferent; the church is modern, of the classical style, and,

though simple, is of good proportions, and deserves to be completed. There is a small theatre, and charming promenades by the Puerta del Placer and Puerta del Sol. Trade is improving; and this port, a rival of La Coruña, will some day outstrip it in prosperity, especially when all the new lines of railway are opened.

**Hotels.**—*Continental*, on the Muelle, excellent. *Fonda de las Cuatro Naciones*, in the centre of the town, Spanish, fair.

**Cafés.**—Mendez-Núñez, Plaza de la Princesa; Suizo, Calle del Príncipe.

**Post and Telegraph Offices.**—Calle del Príncipe.

**Casino.**—Calle Imperial. Admission on member's introduction.

**Baths.**—Calle Real.

**British Vice-Consul and U.S.A. Consular Agent.**—Manuel Bárcena, Esq., Calle Real.

**Bankers.**—Augusto Bárcena, Calle del Príncipe. Francisco Tapias, Arenal 128.

**Evangelical Chapel.**

**Books of Reference.** *Vigo*—'Descripción Topográfica,' 'Historia de la C. de Vigo, su Ria,' etc., by Taboada y Leal; Santiago, Compañía, 1841. 4to, with a view.

## ZARAGOZA.

**Stat.**—Capital of the province of the same name. Bishop's see. Captaincy-General of Aragón; population, about 87,000.

### Routes and Conveyances.—1.

From *Madrid*, by rail; time, 9½ to 13 hrs. (according to trains); two trains a day. At *Madrid*, station Puerta de Atocha. Fares: 1st cl., pes. 39.25; 2d cl., pes. 30.40. *N.B.*—1st and 2d class on all trains except bi-weekly exp.; distance, 341 kil. Of the time mentioned, about 30 min. are spent at station of Calatayud. For details of road see *Madrid*, 2d, from *Bayonne by Zaragoza*.

2. From *Barcelona*, 10 to 12 hrs. (see *Barcelona*, 2). *N.B.*—The railway time is that of *Barcelona*, which is based on the *tiempo medio*.

3. From *Bayonne*, see *Madrid* 2, from *Bayonne by Zaragoza*. From *Pamplona* by rail 7 hrs. 15 min., three trains a day; distance, 179 kil. Fares: 1st cl., pes. 20.80; 2d cl., pes. 15.60.

4. From *Valencia* by Daroca and Teruel; 40 hrs.; offices, *Postas de Aragón*, on the Coso (see *Valencia*).

5. *Conveyances* to and from *Almunia*, by diligence, 2 hrs., every other day;

offices, Plaza de la Constitución. *Caspe* and *Escatron* by rail and dil., *viá* La Puebla de Híjar. From *Escatron* (celebrated marble quarries) small steam launches, etc., may be taken to Tortosa and Amposta. Bad service and irregular. *Baths of La Puda* (sulphurous and saline); by rail to Olesa, on the *Barcelona* line, and thence, 2 m., by omnibus. Fair accommodation at the Establecimiento. Season June 15 to Sept. 15. *Carriñena* (great wine country), on the Teruel road, by daily dil. *Huesca* and *Panticosa*: to *Huesca* by rail *viá* Tardienta on the *Barcelona* line; thence branch to *Huesca* in about 1 hr. (see p. 525). From *Huesca* daily dil. service during the summer to *Panticosa*, about 50 m.

6. From *Tarragona*. By rail *viá* Lérida, where join the *Barcelona* line (good buffet). *Tarragona* to Lérida, two trains per day in 4 hrs.

Description of route:—

**Reus.**—*Fonda de París*; *Fonda de Londres*. A rising manufacturing town, pop. 28,155. In province of *Tarragona*; one league from the Puerto de Salou, one of the safest ports on that coast, with an excellent bottom and sheltered

from the Levanter; the principal objects of trade and manufacture are wine, silks, and cotton. The view from the church of San Pedro is extensive and fine. Reus is the title given in 1843 to General Prim, one of the generals of the last Morocco excursion, and more successful as a sabreur than as a diplomatist (*vide* his Mexican diplomatic campaign). There are upwards of 100 large factories worked by steam, one of which employs 600 workmen.

**Montblanch.**—4200 inhabitants; in a fertile plain watered by the Francolí, and girdled by ancient crumbling walls and gates. A few miles from it is the ruined monastery of Poblet, founded in the 12th century by Ramon Berenguer upon the spot where the body of a venerated hermit (Poblet) was miraculously discovered. One of the most powerful and longest lived religious houses in Europe, and the Escorial of the kings of Aragon, the monastery was cruelly destroyed about 35 years ago, and now presents only a series of fine remains—of church, cloister, cell, and palace,—partly Romanesque, partly early, partly late Gothic. A visit to it should on no account be omitted.

**Lérida.**—Capital of province; on right bank of Segre; pop. 23,700. *Hotel de España, Fonda de San Luis.* A café and a casino. A Roman Municipium, and much patronised by the Goths, who raised it to a bishopric, A.D. 546, and held here a celebrated council. The old city has been so often besieged and sacked—by Goths, Moors and French—that but few of its ancient things are left to it. Yet Lérida is a most interesting place for the student of life and character, the antiquary or ecclesiologist. The church of *San Juan*, in the Plaza Mayor, lately restored, is a fine specimen of Romanesque. Observe especially the S. portal, a reproduction of the great Infantes portal of the

cathedral. *San Lorenzo*, behind the new cathedral, has been defaced by modern decoration, and by an incongruous chapel at the S.W. angle, but it nevertheless is a remarkable specimen of solid and honest 13th-century work. Notice the fine 14th-century retablo.

There are some interesting house-fronts here, too, and prout-bits; but, above all else, fail not to visit (permit from the Gobierno Militar, in the Calle Mayor, necessary)

*The ancient Cathedral.*—There are vestiges still here, and most magnificent, of the Byzantine and semi-Moorish architecture in Spain, which render it a very interesting sight. The front is Gothic; the statues of the apostles that are wanting, and the Virgin to place on the pillar dividing the door, are to be seen in the small church of San Pablo, but are worth little. By a curious exception the cloisters precede the church itself, and are interesting, Byzantine, and evidencing much Moorish gusto. The church is a Latin cross, with a cimborio in centre, and large apsis at the end. At each end of the transept is a portada—that to N. is purely Byzantine. This church is now a store-house and barracks, and became so when Lérida was taken by the troops of Philip V., and the stories were made with walls and partitions. It has three naves; the capitals of the columns are a perfect and complete study of the Byzantine-Gothic ornament, grecas, monsters, serpents, curious combinations of leaves. There is a great deal of the crypt about this portion—such as the low, heavy, denuded, damp roof, the low baseless pillars, the dubious light, etc. The windows are Byzantine and almost unique in Spain, and daily becoming rarer to meet with. The Gothic seems to spring from a happy combination of Byzantine-Moorish. The S. door of transept is of an original and

quaint style. Observe the semicircular arch, double cylinders, very deeply recessed, resting on pillars, with fantastical animals on the capitals and arabesques and rope-work. Over the door an inscription in majuscule Byzantine-Gothic, containing beginning of the Virgin's Salutation and the date 1215. This portada is crowned by a cornice with fantastic figures and sculptured heads. The best portion of this cathedral is the great lateral portal called dels Fillols, or Infantes, in the centre bay of the S. aisle; it is wide and lofty, composed of numerous arches with many details. The cornice and everything else is full of details and patterns, semi-Moorish, Byzantine, and partly Gothic, and most beautiful.

This ancient cathedral was begun July 1203 by Pedro I. the Catholic, and was consecrated in 1278. The architect is said by some to have been one Pedro Dercumba, as appears on a slab placed between the Presbytery and the transept. The cloisters were erected for and under Arnaldo Cescomes, Bishop of Lerida in the 14th century. At the taking of Lerida, under Philip V., the French Governor d'Aubigné sacked the cathedral, destroyed the magnificent episcopal palace, etc. In 1759 Charles III. granted to the chapter a site for the new cathedral, and 240,000r. a-year until its completion. The actual one is Græco-Roman, grandiose, lofty, consisting of three naves, the choir in the centre, with goodish sculpture, and numerous chapels on the sides. It was designed by Cermeno and Sabatini; the altars by Juan Adan, an R.A. who came on purpose from Italy. The choir is by Boniface, and indifferent. The Corinthian order has been strictly observed throughout.

In the sacristy of the new cathedral, among other relics, are kept Christ's swaddling-clothes, sent by Sultan Sala-

din to the king of Tunis, 1238, whence a Lerida captive woman saw it, and quietly robbing it—'il est avec le ciel des accommodements'—sent it to Bishop Geraldo. Lerida is the second town in Cataluña, and is on the highway to prosperity, thanks to the railway. From Lerida to Zaragoza, see *Barcelona*.

#### Zaragoza.

**Hotels.**—*De Europa*, on the Plaza de la Constitucion; *Del Universo y de las Cuatro Naciones*, Calle Jaime I., and near the cathedrals. Both good; the first the best.

**Cafés.**—*Suizo* and *Ambos los Mundos*, both on the Sta. Engracia Paseo; *Paris*, Coso 56.

**Casinos.**—Two; French, but no English papers. Strangers admitted for one month on member's introduction.

**Post and Telegraph Offices.**—Calle de la Independencia (Sta. Engracia Paseo) No. 9. Two deliveries daily. French and English letters arrive at night, and are delivered early in the morning. Hours for registration and *poste restante* business, 9-11 A.M., and 4-7 P.M.

(For General Directory see p. 521.)

**Climate.**—The climate is generally wholesome, but the weather changes suddenly, and is variable, owing to the proximity of the Moncayo hills, and the range of Sierra de Guara, from which the winds are icy, and the thermometer, when they blow, often falls 8 to 10 degrees Rh. Mortality-tables are 1.30 and 1.81, old age being uncommon. The most frequent illnesses are pneumonia, catarrh, etc., and during the summer, intermittent fevers. The most prevalent wind is the cold W. or Cierzo, which lasts sometimes very long. That which comes from the E. is called Bochorno, and is very warm (whence abochornado); that from S. is the Castellano, and the N. is called the Solano. The water is brackish, whence



the local saying, 'Mas comemos de lo que bebemos'—i.e. 'we eat our drink.'

Mean annual barom. pressure . . .	742.96
" " temperature . . .	15.7
Maximum temperature (Aug. 15) . .	44.4
Minimum " (Jan. 13) . . .	3.2
Number of rainy days . . .	62
Quantity fallen . . .	364.3

**General Description.**—Zaragoza is pleasantly situated in one of the most fertile vegas in Aragon, watered by the Ebro, Gallego, Jalon ('qui ferrum gelat') and the Huerba. The country around is studded with olive-groves, whose dark, melancholy foliage contrasts with the whitewashed and gay-looking villas. Time-honoured Zaragoza, the stronghold of the proud and independent Aragonese, the favoured city of Santiago, and 'patronised by the Virgin—who visited it occasionally herself, and bestowed upon it and its province all manner of blessings and especial mercies'—is one of the cities in Spain which, from their out-of-the-way situation and other causes, have preserved all their charming peculiar *coulour locale*, and pristine character. There are but very few and unimportant vestiges of the Roman period; the Goths have likewise left but shadows of their rule and time; but the spirit of the Moor and mediæval Spaniard remains, and that quaint and charming style of architecture—viz. the Aragonese plateresque—which arose from the amalgamation of both races, is here exhibited in several buildings, and more especially in private houses. The numerous patios decorated with fountains and flower-vases; the narrow and winding lanes (a system of defence both against man and heat); the richly-carved soffits and painted rafters; the variegated coloured tiles on some buildings and domes; the very inhabitants, whose fiery features, with the yet melancholy, dreamy eye, tawny skin,

bare sinewy legs, arms, and chest, their handkerchiefs turbaned round their expressive heads, and the manta loosely thrown across their shoulder—all bespeak the long dominion of the Berber (rather than the Moor), and have a most striking and novel appearance to the tourist who comes from France. This old-fashioned city will, moreover, interest the tourist by its monuments and edifices, the Pilar, the Seo, and its oriental Torre Nueva and venerable Lonja—all of which may be seen in one day.

In another and more positive sense, Zaragoza is dull, backward; and books and science are here, together with trade and manufactures, among things utterly unknown or neglected; but the railway, which places it on the high and most direct road between the Mediterranean and the Atlantic, will, let us hope, alter things, and shed prosperity and the light of the age on this somewhat gloomy and silent city.

**Historical Notice.**—The monkish historians of that happy age, when those who were not called upon to break each other's heads found leisure to *pasar el rato* in cool cloisters, if such was their pleasure, and make that *rato* their whole life, were often wont to amuse themselves and their few readers with idle researches *de re scibili*, but more especially *et quibusdam aliis*, and thus have—not gravely, we think—asserted that Zaragoza was founded by Noah's nephew Tubal, in the year 242 *post diluvium*, omitting to state the month, day, and hour. But whether Salduba, its former name, means in Chaldaic the property of Tubal, or City of the Sun, we can only state that its strategical importance, as it commands the passage of the Ebro, did not fail to attract the Roman's eye, that Cæsar Augustus walled it in, granting to it

besides the advantages of a *Colonia immunita*, and quartering here several legions to watch over the important and troublesome Roman provinces of Edetania, Celtiberia, and Vasconia. It then was called *Cæsarea-Augusta*; which the Moors converted into *Saracosta*, to become finally *Zaragoza*. Taken by the Suevi, under Recchario, in 452, and from these by the Goths, in 466, the city in the 8th century fell an easy prey into the eager hands of the Berber Tarik, who made it the stronghold and capital of his eastern dominions, and waged war against the Khalif of Cordova. In 777 the Sheik, Suleyman ben Alarabi, sent Cassim ben Yussuf to Paderborn, and implored the aid of Charlemagne, the great Karilah, who, seizing this opportunity of acquiring territories in Spain and crushing the infidel, rushed into Spain headlong like a torrent by the defiles of Ibañeta and Altabiscar, but, on the general rising of the Berbers against him, had to retire, and lost most of his Frank cavalry at Roncesvalles, where the Basques rushed out of their dens on the foe, uttering the *Ir-rinzi* war-cry. Civil war ensued, till Seif-el-Dauláh surrendered the town to Alfonso-el-Batallador (1118), after a siege which lasted five years. Under the kings of Aragon, *Zaragoza* was, alternately with Huesca, the capital of the kingdom, until the marriage of its king, Ferdinand II., with Isabella of Castille, when both these kingdoms were united. (For more details, see *Aragon*.) In modern times, *Zaragoza* has been the scene of strife and destruction, and its name is associated in the annals of the Peninsular war with one of the most celebrated sieges any city has ever sustained. On its first rising, in 1808, against the French, General Lefèvre Desnouettes besieged the town, assert-

ing he would soon reduce it, 'malgré les 30,000 idiots qui s'y opposeraient;' but his military skill proved of no avail against the testarudo (headstrong) Aragonese, who, ill provided as they were with arms and ammunition, contrived to succeed in repelling every attack, obliging the besieging army finally to withdraw. The second siege began December 21, 1808, when a formidable army (18,000 men), under Moncey, Lannes, Junot, and Mortier, well supplied with siege artillery, made their appearance, and instantly commenced the attack. The defences of the town consisted of some ill-provisioned forts, hurriedly repaired, on the Ebro and Huerba, and its *enceintes* consisted of a wall 3 ft. thick, and 10 ft. to 12 ft. high. There was within it no organised army; no established government; and the sole authorities which the people would obey were some stout peasants elected by them for the occasion, and young Palafox, a handsome but not an intelligent officer of the king's body-guard, who was an *hijo* of *Zaragoza*, and, moreover, as bold as any. The siege lasted sixty-two days of constant attack and resistance, when 'war to the knife,' 'Guerra al cuchillo,' *Zaragoza* no se rinde, etc., were the Spartiate dogged answers of the besieged to any proposal of capitulation on honourable terms. Famine was making sad havoc among the defenders, every house became an hospital; and yet the hungred, emaciated peasant, under the excitement of a religious feeling, actively kept up by the example and words of the priests, who were fighting for their holy privileges and power, went one after another firing his escopeta or blunderbuss, whilst houses were crumbling down in all directions, and the deafening roar of the cannon and its vivid flashes made the scene fiendish. The city was maddened with patriotism

and hatred of the foreigner, and there was insulting singing and dancing about the streets, and processions to the Virgen del Pilar, who was proclaimed captain-general. Heroism was the usual nature of every man, nay of women also, who played a prominent part in the defence, and were headed by Agustina, a very pretty girl aged only 22, and possessing the softest style of feminine beauty. She fought side by side with her lover, an artilleryman, and when he fell mortally wounded she worked the gun herself.

Ye who shall marvel when you hear her tale,  
Oh! had you known her in her softer hour,  
Mark'd her black eye that mocks her coal-black veil,  
Heard her light, lively tones in lady's bower,  
Seen her long locks that foil the painter's power,  
Her fairy form, with more than female grace,  
Scarce would you deem that Zaragoza's tower  
Beheld her smile in danger's Gorgon face,  
Thin the closed ranks, and lead in glory's fearful chase.

Her lover sinks—she sheds no ill-timed tear;  
Her chief is slain—she fills his fatal post;  
Her fellows flee—she checks their base career;  
The foe retires—she heads the sallying host;  
Who can appease like her a lover's ghost?  
Who can avenge so well a leader's fall?  
What maid retrieve when man's flush'd hope is lost?

Who hang so fiercely on the flying Gaul,  
Foiled by a woman's hand, before a batter'd wall?

Yet are Spain's maids no race of Amazons,  
But formed for all the witching arts of love.

\* \* \* \*

In softness as in firmness far above  
Remoter females, famed for sickening prate;  
Her mind is nobler sure, her charms perchance  
as great.

*Childe Harold, Cantos lv. lvi. lvii.*

Agustina's portrait was painted by Wilkie.

At length, and after several desperate assaults, 10,000 French rushed into the town, frenzied with the direful resistance. The siege continued in the street, on the roofs of houses, in the cellars; every house became a fortress; the bells of Torre Nueva rang when-

ever the watchman descried that a gun was about to be fired; at that funereal sound dancers and singers would cease on the Coso, the people kneel, crossing themselves; and the explosion over, resume their sublime folly, or rush to the mock ramparts and take the place of those who had fallen. 15,000 were now dead or dying; Palafox bedridden and delirious; and as an instance of the resistance, fifty guns scarcely sufficed to reduce a convent which had to be assaulted. The old building of the University burnt like a hellish bonfire. The combat in the streets continued for twenty-one days; but finally, 'le 21 février, (1809)' writes M. Thiers, '10,000 fantassins, 2000 cavaliers, pâles, maigres, abattus, défilèrent devant nos soldats saisis de pitié. Ceux-ci entrèrent ensuite dans la cité infortunée, qui ne présentait que des ruines remplies de cadavres en putréfaction.' The Junta had at last agreed to surrender, but on the most honourable terms. Thus ended a siege which has few parallels in ancient or modern times, save in Spain herself, that *dura tellus*, who gave other and as great examples at Saguntum, Numantia, Calahorra, etc.

Sights. — Cathedral of La Seo. Cathedral del Pilar, Lonja, Torre Nueva, Aljaferia, minor churches, and private houses.

The Cathedral—*La Seo: its History.* — The Seo, Sedes, and here from the Limousin Seu, is the name applied in Cataluña and Aragon to all the cathedral churches. Thus, La Seu de Urgel, de Manresa, Barcelona, etc. Zaragoza possesses two cathedrals, of which the present one is the earliest. The antiquity of this severe, sombre, and noble pile is great, for it already existed in 290, when its bishop was St. Valerio. It was turned by the Berbers into their principal mosque, to return to its for-

mer object in 1119, when the cathedral was consecrated to the Saviour. Considerable repairs and enlargement of portions now began, but progressed very slowly through want of funds. Indeed, in the supposed *ages of faith*, faith was somewhat reluctant to give up any money for its own support and that of the clergy, and it was only after centuries of ordained limosnas, taxes on food, land revenue, etc., that the cathedrals, which we now-a-days repair in a few years through voluntary subscriptions, were built or enlarged. Thus Bishop Pedro Farroga had to apply to Clement III. (1188) to enforce and generalise the good and pious habit of donations, bequests, etc.; anathemas were pronounced against those who should resist or in any way oppose the measure. About 1313 the central nave was built, and the two lateral ones rose up not long after. Towards the end of the 15th century the foundations partly gave way, and to remedy the evil the greatest architects of the day were called to meet the emergency; thus Enrique de Egas came from Toledo, Barcelona despatched Juan Font, etc. The cimborio was rebuilt, but not completed till 1520. By the advice and with the protection of Archbishop Fernando de Aragon, who considered that the church was too wide for its length, two rows of arches were added (1550) to each of the five naves.

*Style and Proportions.*—The edifice has preserved but few and unimportant vestiges of the original period. The apse, and portions around it, the two Byzantine windows towards the Archiepiscopal Palace, etc., exemplify the style of that epoch; the Gothic, Revival and Classical have each left their broad mark, while Moorish influence is not wanting. The interior, although dating of the 14th, 15th, and 16th centuries, is not

wanting in homogeneity, the fact being easily explained by the general repairs that it underwent in the 15th century; and the general style is Gothic.

*Exterior.*—The Seo, or Salvador, is situated in a large square to the right of the archiepiscopal palace, and almost opposite to the sombre, time-honoured, and very characteristic Lonja. The first impression, and indeed the last (of the façade), is unfavourable. The style belongs to that pseudo-classical called Græco-Roman, and disfigures the entrance to this noble old Gothic basilica. Corinthian pillars decorate the first portion; and above, in niches, are placed the statues of SS. Peter and Paul on the sides of an effigy of the Saviour. This is the work of one Julian Yarza, who put it up about 1683, the statues by Giral. Observe here and there the portions of original Moorish brick-work which have escaped the classical mania, and more especially the face of the wall at the N.E. angle; the Romanesque or Byzantine lower portion of the apse, and several of the buttresses. The *Tower* is octangular, lofty, divided into three stages, of classical style, and decorated with Corinthian pillars and allegorical statues, all the work of Juan Bautista Contini, 1685, who was aided by native sculptors and architects. The statues of 1790 are by one Arali. It is light, not wanting in elegance, but quite out of keeping with the character of the building. It was struck by lightning in 1850, when the upper portion was destroyed. The other tower was *designed*, but is unfinished, and will, it is to be hoped, remain always so. The façade and Puerta de la Pavorderia are better, plateresque, not wanting in elegance; and with a noble lonja. It is the work of the Moorish artist Al-Rami, and dates about 1498.

*Interior.*—The entrance is unfortu-

nately placed in an angle of the edifice, the choir blocking up the central nave; these two defects contribute to darken the interior, mar the general vista, and diminish the apparent size; and yet the effect is grand, even when seen after other and larger Spanish churches. It looks broader than long, has two aisles on each side of the nave, and chapels between the buttresses. There is great soberness of ornamentation, excepting the chapels, airy lightness about the pillars, which are of the purest Gothic, and great loftiness and boldness. Ceremonies of great importance, state, and splendour, have taken place here; and this was the Rheims of Aragon, where its kings were anointed and crowned. Solemn Juras of cortes, watches or veladas of knights postulants, the Christmas mass said by Pope Benedict XIII. in 1410, etc.; and in 1487 the Christmas religious performance in the presence of Ferdinand and Isabella, when a *mystery* was acted, the subject of which was the Nativity of Christ. In the archives of this cathedral are the curious data respecting it, and an account of the expenses that were incurred. Among the latter we read:—'Seven sueldos for making up the heads of the bullock and donkey, in the stable at Bethlehem; six sueldos for wigs for those who are to represent the prophets. Ten sueldos for six pairs of gloves to be worn by the angels, etc. The five spacious naves, roofed at the same level, are divided by twenty piers, of five in a row, the capitals of which bear the vaulting. The groining is covered with ogee lierne ribs, and is decorated with heavy bosses and gilt pendants which bear the arches. Each pier is formed of groups of shafts, and rests on yellow marble pedestals and bases. The capitals have carvings of fat, nude cherubs, supporting coats of arms, a detail which assigns a later

period to portions of the interior than is generally believed. The sharp ogive of the arches is of the best Gothic period, and full of elegance. The pavement, with its variegated marbles and rays diverging from the bases of the piers, is intended with its colours and design to reproduce or reflect, as on a mirror, the tracery of the roof studded with rosettes and wheels; it is the work of Maestro Muza, a Moorish artificer most probably, and dates 1482.

*High Altar.*—It is placed under the cimborio, which the founder of the high altar, Archbishop Don Pedro de Luna, caused to be shaped into a tiara; but a century later it was turned into an octagonal form, and the cornice and niches of the statues were adapted to the plateresque. The moon and other canting arms of the founder may be seen sculptured on the lateral arches. The three arched windows above the niches are Gothic, and between both portions runs a plateresque frieze formed by a long Limousin inscription giving the history of the cimborio. From the cornice spring the airy buttresses which rise to support the dome, which is decorated with sixteen golden Fleurons. The cimborio is opened in the upper part, thus allowing the octagonal lantern being seen, which is lighted by skylights.

*Retablo Mayor.*—This is all of alabaster and excellent Gothic style, and is divided into seven compartments. It dates 1456, and is the work of Dalmau de Mur. Observe the groups representing Martyrdom of San Lorenzo, Burial of San Vicente, San Valero in presence of the 'tirano,' and the miracle of casting off a devil from another poor devil's body which was effected by the presence of the head of this saint, when it was removed from Rhodes to Zaragoza in 1169. On the sides are effigies of San Valero and San Vicente.

The principal portion is filled up by three fine full relieves representing in the centre the Adoration of Kings, and at the sides the Transfiguration and Ascension. These, with the angels bearing shields, etc., are by Martínez de Donatelo. Observe the fine plateresque sedilia. Behind, on the Gospel side, is buried Maria, daughter of Don Jaime el Conquistador, ob. at Zaragoza 1267. The archbishop, S. Juan of Aragon, brother of Ferdinand the Catholic, lies buried here also. Observe his recumbent effigy and plateresque tomb. The son and nephew of Ferdinand V., both archbishops of Zaragoza, are likewise buried here; and to the left is deposited the heart of the Infante Baltasar Carlos, eldest son of Philip IV., who died here, aged 17, 1646, and has been so often painted by Velazquez.

*Choir.*—In the centre lies the founder, Archbishop Mur, whose shield is carved on the prelate's chair. The *silleria* is Gothic and plain. The *lectern* and *base of the organ* are elaborately carved, and date 1413.

*Trascoro.*—It is of stucco, clay, and marble, out of which have been worked the present fine plateresque relieves representing martyrdom of San Lorenzo and San Vicente, whose statues, etc., are all by Tudelilla of Tarazona, 1538. They are Italian-like, boldly handled, and most effective; wanting, perhaps, in delicacy of execution and finish of details. A tabernacle with six Solomonic black marble columns; canopies in the centre of the *trascoro*; an indifferently carved crucifix; and to the right is the kneeling statue of Canon Funes, to whom the Virgin spoke in this very spot—in what tongue is not ascertained. But he would be a bold man who would venture to hint to a Zaragozano that the language spoken on this occasion was not the purest—not Castilian, for that would not do—but

Aragonese Spanish, with a broad Limousin pronunciation.

*Chapels.*—They are mostly churrigueresque, tawdry, heavy, and without good pictures, etc.; the *rejas* enclosing them are better—those especially of San Gabriel, San Miguel.

*Capilla de San Bernardo.*—Founded by Archbishop Fernando de Aragon, who lies here opposite to his mother, with a fine statue and relieves. The alabaster retablo represents scenes of life of the Saint 'whom the Virgin suckled, and to whom she dictated books.' The archbishop's effigy is very finely executed by Diego Morlanes. The small alabaster 'Resurrection' is by Becerra. The recumbent statue of the founder's mother is also by Diego.

*Church of San Gabriel.*—A fine specimen of plateresque, founded by one of the Zaporta family; ob. 1579.

*Church of San Miguel.*—Founded by Archbishop Luna, who lies here.

*Sacristia.*—Notice on entering the fine cinquecento door, and see the magnificent ternos; one formerly belonging to the Cathedral of St. Paul at London, and bought at the time of the Reformation. To the right of the sacristy is the Sala Capitular, where there are besides several indifferent pictures—some by Ribera, and two Zurbarans; of the latter the Dead Christ is especially fine, but the light is very bad and *ingrata*. Visit the reliquary and jewels. Observe the silver custodia of 1537, the cross of gold on which the kings of Aragon took the oath to respect the fueros of Aragon, the terno of Archbishop Fernando de Aragon. Do not leave the church without noticing at the E. end of the N. aisle the gravestones of five prelates, placed here when the cathedral was repaired; and, at the E. end of the extreme S. aisle, the tomb of San Pedro Arbues, tutelar and Inquisitor.

*Cathedral del Pilar.*—A contrast with

La Seo, as to style and character of the times, not all to the advantage of the more modern.

According to the legend, the Apostle Santiago, after the crucifixion, came to Spain to preach the gospel about A.D. 40. When he had reached Zaragoza, and was asleep, he was visited by a celestial vision. The Virgin appeared standing on a jasper pillar and surrounded by angels. She spoke to him, expressing a wish to have a chapel built on that very spot. Santiago hastened to comply with this desire, and erected a small and modest chapel, which the Mother of God was often wont to visit to attend divine service. On this spot also was raised the present cathedral, 1686. It was built after designs by Herrera el Mozo, and partly rebuilt, decorated, and defaced by Ventura Rodriguez. It is a very large edifice, 500 ft. long, and occupying all one side of the spacious Plaza, plain outside and unfinished. The interior consists of three naves, very wide, very lofty, and not wanting in grandeur and effect, but marred by the abominations of the ornamental style introduced in 18th century. The domes with rows of green, yellow, and white glazed tiles look most Oriental and effective from a distance, though, of course, out of keeping here. Twelve huge and clumsy piers divide the naves.

*Santa Capilla.*—This chapel within a chapel is of elliptical shape, with three ingresses, and in the shape of a Corinthian temple, with a large cupola painted al fresco by A. Velazquez, not the one. In the centre of its high retablo is the image of the Virgin pointing to Santiago, and on the right the images of the Nine Converts, the work of one Raminéz. Over the fine jasper pillars that support the cupola are placed seventeen banners and flags, mostly captured from the Moors. The

statues around the altar are indifferent. On one side is the Holy Image with the pillar. A heavy manto conceals the image, a silver *reja* encloses it. The pavement is of precious marbles. Several ex-votos in gold, silver, and wax, hang round from the roof in token of miracles performed by the intercession of the Virgin, and in the shape of hearts, legs, arms, etc. There is a small pantheon underneath where are placed the heart of the bold Don Juan de Austria, the great Zaragoza benefactor Pignatelli, etc. The domes of the church are by the Bayeus and Goya, but the great gem here is the

*Retablo Mayor.*—The masterpiece of Damian Forment, era 1509-15, and which cost 18,000 ducats. It is mostly of alabaster. The relieves represent scenes from the life of the Virgin and of Christ. The composition and execution are very fine.

*Stalls.*—They are the work of Esteban de Obray, 1542-48, aided by Juan Mareto and Nicolas de Lobato. There are three rows of stalls, numbering altogether 115. The excellent carving represents battles, tournaments, pastoral scenes, scenes from Scripture, etc.

Observe also the fine *reja* by Celma, with plateresque details, 1574.

The chapels are beneath mention. In the sacristy of that of San Lorenzo there is a good Martyrdom of the Tutelar, by Ribera.

In the sacristy de la Sta. Capilla observe what now remains of the former Tesoro de la Virgen, and which was plundered by the French to the value of £28,000. Observe the large pearls in the shape of hearts, boats, rabbits; diamond necklaces, etc. Visit the Virgin's wardrobe, whose mantos exceed the value of many a queen's toilet; but the most rational gem here is a fine and authentic Titian in the sacristia, an *Ecce Homo*. Under it is a bull grant-

ing forty days' indulgence to those who will say a credo before it. There is also a good small medallion painting.

**Minor Churches.**—*Sta. Engracia*, extra muros, also called de las Santas Masas, so called because here were deposited the ashes of an infinite number of martyrs, among them those of Sta. Engracia, San Lamberto, San Lupercio, etc., who were martyred in A.D. 300, at the time of the tenth persecution of the Church. It is one of the earliest churches in the town, but was mostly destroyed by the French in 1808, and in 1819 greatly defaced by some ignorant hieronymites, who undertook to repair it; it is still worth visiting. Note the fine early sarcophagi in which the ashes are placed. Observe also the plateresque façade and statues flanking the entrance, all by the Marlanes, 1505 (Juan and Diego). The church was built by the Catholic Kings, and completed by Charles V.; the semi-Moorish cloisters were by Tudelilla.

*San Pablo*.—Dates 1259; a good façade. Observe the high retablo by Forment. A fine tomb of Bishop of Huesca; stalls which date 1500-20.

*San Miguel*.—Curious bassi-relievi of Passion, San Pedro, and San Juan; early; it has a very elegant Moorish-like tower. *Santiago*.—On the site where the Apostle lived. The retablo represents the Virgin's visit to the Saint. *San Felipe y Santiago*.—An elegant portal with Salomonic black marble pillars and statues. Santa Cruz, Greek cruciform; very early, enlarged in 1499, modernised in 1780.

*Lonja (or Exchange)*.—It was built in 1551, and is a curious medley of styles. Its distribution is Gothic, its windows circular, but mostly belongs to the Gotho-plateresque. Observe the rich projecting soffits, the towers tiled with white and green azulejos; the circular door is flanked by windows of

the same form. Observe the four light turrets at the corners, the relieve figures and busts. It is gloomy, severe, and dungeon-like outside. *Interior*.—Consists of a square hall divided into three naves. Round the cornice runs an inscription with date of completion, 1551, 'Reynando Donya Ioana y Don Carlos su hijo,' etc. Observe the four emblazoned shields with the lion rampant of Zaragoza, and griffins and angels as supporters; and over the door and walls the relieve gilt escutcheons of Spain with lions. Here, and close to a small chapel, are kept the gigantes, giant pasteboard figures that represent the four parts of the world, and which men carry about on great public festivities; near them are the minor monsters called Los Cabezuelos. On the whole, the Lonja is not worth the trouble of a visit, looking for admittance, etc., and the porter's fee.

*Archiepiscopal Palace*.—Uninteresting. Consists of long empty rooms on the river, and a collection of dauby portraits of the archbishops of Zaragoza.

*Aljaferia*.—It is situated outside the town, fifteen minutes' drive from the Coso. It was the palace of the Moorish kings or sheiks, and became afterwards the residence of the kings of Aragon. It was built by Aben-Aljafa, whence its name. It has also been used for the palace or tribunal of the Inquisition when the autos-da-fé took place in the Plaza del Mercado. This edifice, now converted into barracks, bears traces of different styles and periods. Observe remains of the former mosque in the first patio; the arcades in the second; the ornamentation of the Sala de Pañolones; the gallery and ceiling of the Salon de Sta. Isabel, so called because it is said that the holy Queen of Hungary was born in it, 1271. A Gothic inscription bears the date 1492, which



is that of the capture of Granada. The ceiling was gilt with the first gold brought by Columbus from America. The staircase, now much injured, was once a gem. Inquire also for a small chapel called de San Martin. On its northern side is a dark cell or dungeon, called la Torreta. Within its walls, it is asserted, was confined the unhappy lover of Leonora, with whom are familiar all those who have heard Verdi's charming 'Trovatore' (the libretto is by Garcia Gutierrez).

*Torre Nueva.*—It is a lofty octagonal isolated tower, Gotho-Arabic, as it was built after designs made and executed jointly by Spanish and Arab architects, about 1504. It is inclined a little like, but not half so much as, the Pisa tower, and is 84 ft. high. From the summit (260 steps to ascend!) the view of the city and country around is extensive and fine.

*Public and Private Edifices.*—The Hospital General is one of the largest in Spain; the new University has a noble quadrangle. The Casa de Misericordia is a sort of hospital where from 600 to 700 poor are taken in and employed at different trades.

The old houses belonging to the Aragonese nobility are well worth visiting, and constitute excellent examples of the Italian-Aragonese style of plateresque, differing in many points from its counter-type the Seville Moro-Italian, or strictly Andalusian style, applied to private dwellings.

*Private Dwellings.*—Whilst feudalism was alive the Ricos-homes and hereditary nobles lived in their castles on the mountains, and the principal houses belonged to rich citizens and plain caballeros, not of war pursuits, but merchants and magistrates; the two classes of nobility were almost blended in the 16th century, and the nobility, with the fall of feudalism, lived more in cities.

Trade was circumscribed about the Square Mercado, and the quarter and streets adjoining the Calle Mayor; most are of 1500, and thereabouts, with portals resting on half pilasters, square patios with istriated pillars, with an *anillo* or ring about the middle, plateresque galleries, and artesonado staircases. *Casa del Comercio.*—In Calle de Santiago. It was before Casa de Torrellas, now belongs to Marquis of Ayerve, of oblong shape, style semi-Gothic and plateresque. Capitals with griffins and sphinxes crown the six columns of the lower storey or ground-floor. The arches of the elegant gallery spring from chiselled Gothic pillars of no great purity of style, but graceful; the gallery has urns, cornucopias, and Græco-Roman ornaments. Over this upper gallery are Gotho-Moorish windows; the staircase is also plateresque. Over one of the doors that lead into the gallery is a Gothic one with a scutcheon over—a lion and three *turrets*, the canting arms of the Torrellas, and their motto, 'Omnibus didici prodesse, nocere nemini.' *Casa Zaporta.*—Superior in style to the former, and plateresque, also called 'de la Infanta,' because in the end of the last century it was the residence of 'La Vallabriga,' married to the Infante Don Luis, who was exiled to Zaragoza for his marriage. Its patio is of eight istriated columns, formed in its higher part of groups of satyrs and nymphs whose heads support the capital. Over this capital are two mascarons of men, women, and animals. The frieze is delicately worked out with medallions, monsters, ribbons.

From a dentellated cornice springs the upper gallery, presenting six arches on each side, and a profusion of relieves wonderfully done. The pedestals of its light pillars have a mascarón sculpture. The antepecho, or parapet, has medallions with busts, some in the

dress of the 16th century, and all sword in hand. The archivolt of the circular arches is of a most graceful curve, is artesonadoed, and its jambs, cornice, etc., profusely sculptured. The staircase balustrades reproduce the same busts as on the gallery. Behind the Seminario, Plazuela de San Carlos, there are also two or three houses with splendidly decorated windows. The Museo is full of rubbish. At the Casino is a portrait of Goya's.

*Libraries, etc.*—Archivo de la Diputación Provincial. Here subsists what little could be saved from fire in the celebrated siege. The Actos de las Cortes de Aragon are numerous. The University possesses a library of 30,000 volumes, mostly modern.

*Promenades.*—The Coso is the principal street, and here tournaments used to take place.

The Paseo de Sta. Engracia is the fashionable walk. It begins at the Coso and finishes at the Puerta of Sta. Engracia. There is in it a poor statue of Pignatelli, a benefactor of the town, whose name is associated with the Canal Imperial and many other public works. Take a carriage and follow this itinerary, which will give you a good idea of the town and environs.—To Torero, from whence the French entered the town, which in 1808 was strongly held by the Spaniards at first, but abandoned through the ignorance of their leaders; follow the Canal Imperial, go on to Buena Vista, from which another general view of the city can be obtained, Monte Oscuro on the right, and the range of San Gregorio on the left, facing the town. Then follow the canal again through olive-grounds, and observe the curious effect produced by the canal crossing over the Hverba. Go to Casa Blanca, where Marshal Lannes signed the stipulations for the surrendering of the town; and come

back by the cavalry barracks, Aljaferia, Plaza de Toros.

*Theatres.*—El Principal and Variedades. The first, which is the best, is generally open from end of September to 31st of May. Spanish plays and dancing; 34r. a palco platea, and a stall, called butaca or sillón, 5r. to 6r.

The great festivity is on October 12, the anniversary of the visit of the Virgin to St. James. On such occasions more than 40,000 pilgrims have been known to flock to Zaragoza and the holy shrine, which is then most gorgeously decorated and lighted up.

At this *fiesta de la Virgen del Pilar*, too, take place the best bull-fights. (Plaza de Toros close by the Portillo gate, on the way to the Aljaferia.)

## DIRECTORY.

*Bankers.*—Galindo, Jaime I. No. 46; Succursale of the Bank of Spain, Coso 67.

*Baths.*—Those of Ballesteros, on the Sta. Engracia Paseo; and Marraco, Plaza de la Constitucion.

*Doctor.*—D. Manuel Daina, Pilar 19; speaks French.

*Glover.*—Florenciano, Coso 33.

*Hairdressers.*—Several, good, in the Coso.

*Photographer.*—Coyne, Coso 33; keeps very good views of Zaragoza.

*Silversmiths.*—Ask for the peasants' earrings of antique style: a good set, with stones, costs about 10 dollars. Notice also the numberless images of the Virgin del Pilar, crosses, medals, rings, worn as charms.

*N.B.*—Taste the Cariñena wines.

*Routes from French Pyrenees to Zaragoza:—*

*Route 1. A. St. Jean Pied de Port to Pamplona.*—71 kil. between St. Jean and Pamplona, ride.

*B. St. Jean Pied de Port to Valcarlos*

The river Valcarlos, a tributary of the Nive, divides the two countries. (Inn at St. Jean Pied de Port, Hotel Apesteguy; at Valcarlos, Fonda Barcelona). There is a good carriage road—liable, however, to be blocked by snow in winter—from St. Jean Pied de Port to Roncesvalles, where it joins the former Spanish road to Pamplona. Arneguy is the last French village; Valcarlos the first Spanish one. The road leads through woods of chestnut, beech, and pine. About a mile from Roncesvalles stands the lonely chapel of Ibañeta, where the road C also joins.

Itinerary.	Leagues.
St. Jean P. de Port, to Val-	
carlos . . . . .	2½
Roncesvalles . . . . .	4
Burguete . . . . .	1
Zubiri . . . . .	3
Zavallica . . . . .	2½
Pamplona* . . . . .	2½

14½

There is a *courrier* carriage from St. Jean P. de Port every morning to Valcarlos; thence a daily coach (in summer), to Burguete (good inn, Fonda Franco-Española); thence a daily coach to Pamplona.

The convent of Roncesvalles (*Roncida*, or *Roscida Vallis*, Basque, *Orreaga*, the place of junipers) has a small inn in the last of the buildings looking towards Burguete. The convent itself is a congeries of remains from the 10th to the 17th century, well worth the study of the archæologist. The building, used as a burial place for the canons, with its pit for the common dead, is mentioned as existing early in the 12th century. Here, round the Villa de Roncesvalles, and on the slopes of the Altobiscar, Charlemagne's rear-guard was plundered by the Basques in 778. The Black Prince passed Roncesvalles on his way to Navarette, in February 1367.

\* For Pamplona, see *Madrid from Bayonne*.

These hills have been the scene of many a desperate conflict, especially in the 16th century, and during the Peninsular War. The *Chanson de Roland* (11th century) on the fight at Roncesvaux, is the finest, as well as one of the earliest, of the epics of Northern France. The much-admired Basque *Altobiskardo Cantua* is really a translation into Basque from the French of M. Garay de Monglave, written in 1833. The reader may recollect the fine—

'They are coming, they are near,' said a Basque to his son. 'Child, count them out, and miss none,' etc. etc.

C. *By the Col de Bentarte and the Pignon Blanc*. This is the old Roman, and subsequent pilgrim road over the hills. It was by this, probably, that Charlemagne's army passed, and other armies, down to the journey of Hill's corps in the Peninsular War. It is practicable now only on horseback or on foot, but has interest for the archæologist.

D. *By Ste. Etienne de Baigorry*. There is a daily coach from Bayonne to Baigorry. Railway being slowly constructed. From Baigorry to Les Aldudes, passing the copper mines of Banca, a *courrier* runs daily (Hotel d'Espagne at Les Aldudes, good); from thence there is a difficult mule path to Roncesvalles or Burguete.

Route 2.—A. *Tariets to Pamplona*.—1. By Ochagavia and Lumbier, 118 kil. To Larran, the last French village, in a carriage (9 kil.), then riding by Ochagavia (1300 inhabitants), on the Zatoya and Anduña. Lodge at the old Hermitage de Nuestra Señora. Some sulphureous waters in the vicinity, an old mansion-house, and two mediæval castles; then crossing the Salazar to Nevaseús, from this to Lumbier, crossing again the Salazar; the scenery is very fine, and the latter town (popu-

lation 1600 inhabitants) picturesquely situated. The roads are bad, but practicable in summer and autumn; then following the old road from Zaragoza to Pamplona, leaving the fine ninety-seven arched aqueduct on the right, the latter town is reached.

*B. 2. By Roncal and Tiermas*, 116 kil.—Roncal, 444 inhabitants, on the Ezca. The road is not interesting or pleasant. Diligences from Tiermas to Pamplona every other day, and one by Sangüesa.

*3. Bagnères de Luchon to Zaragoza*, by Venasque and Barbastro, riding or walking in three days to Barbastro. Magnificent scenery and tolerable accommodation. Ladies may be carried in portable chairs. First day—Luchon to Venasque, either by Port de Venasque or Port de la Gleyre; the latter is a better road, the former sometimes perilous. This beautiful valley is 7 leagues long by 18 in circumference. *Venasque*.—Inns: Brouseau, or at Pedro Farras; fares, 8 to 10fr. a-day; population, 1500. A dirty town; the old Vercelia. On the Esera, 3829 feet above the sea: two churches, one of a Romanesque style; a picturesque castle and curious old houses; the Maladetta in the distance, grand; the valley of Venasque, magnificent. Second day—Sleep at Santa Liestra, not an easy road for travelling, but picturesque. Third day—To Barbastro; Barbastro to Zaragoza, 76 kil.; or by rail.

*4. Bagnères de Luchon to Zaragoza by Jaca*.—By Lourdes, Canfranc, Urdes; or Eaux Chaudes and the Vallée d'Aspe.

*Eaux Chaudes to Zaragoza*.—First to Gabas, then by Col. des Moines, or Col. de Sompert (the first more difficult, but shorter), to Canfranc, and Canfranc to Jaca, Jaca to Zaragoza.

*Bagnères de Bigorre by Lourdes, Estelle, Urdes, Canfranc, and Jaca*.

Attend to provender, take a local

guide, and sleep in private houses in preference to posadas. Pass the beautiful valley of Jena, 4 leagues long. N. to S., 3 wide; 11 leagues circumference. Watered by the Gállego Sallent; the chief hamlet, Panticosa, here also.

*Panticosa*.—A decent French inn, and the Etablissement. The bathing accommodation far from good. Different springs; the principal, del Estomago, Herpes, Higado; season from June to September. Route to Eaux Bonnes, 12 hrs. stout walking; can be ridden. To Cauterets by Col. de Marcadu, desolate and difficult, 8 hrs. ride. Pass several lakes, pass the crest of the Col. in 2½ hrs., whence in 4 hr. to Cauterets (Hôtel de France), when, by diligence or calèches to Tarbes, whence by rail to Pau and Bayonne. Scenery magnificent, especially the Lac de Gaube and Pont d'Espagne. Here the Vignemale is seen well; the Petit Pic is 10,000 ft. above the sea, and has been often ascended; the Lac de Gaube is one of the most elevated in the Pyrenees. Though there are nasty portions to descend with horses, we have found them, from personal experience, level ground compared to many in South Andalusia and N. W. of Spain. From Panticosa in 2 hrs.; steep side to Sallent (Spanish custom-house), whence into France by W. Puerto de Formigal, which is the easiest, or by Cuella de Sova and La Torqueta, by the Valley d'Ossau, much frequented and highly picturesque.

*N.B.*—See for the mineral springs, General Information: *Mineral Waters*, etc.

*Cauterets to Panticosa*.—9 hrs. hard walking. First, from Cauterets to Pont d'Espagne; then follow the Gave de Marcadu, leave the Ceratella lake on left, cross the Port de Marcadu (2 hrs. now to Panticosa). Panticosa to Jaca,

36 kil., ride or walk. One can also go from Canterets to Panticosa by the Vignemale, road worse. There is a diligence service between Panticosa and Zaragoza—in 22 hours.

*Oloron to Jaca by Canfranc.*—Oloron to Urdos, 40 kil.; Urdos to Croix de Somport; the cross marks the limits of the two countries. The Aragon, near to Venta San Antonio, at the last bridge before Canfranc, pay 1r. 30m. per horse or mule.

*Canfranc*, on right bank of the Aragon, 740 inhabitants; one only street; a picturesque castle, time of Philip II.; thence by Peña Colorada, cross several defiles, and to Jaca, whence Zaragoza.

*Gavarnis to Jaca.*—4½ hrs. walk from Gavarnie and its Cirque, and by the Ara, which is crossed to Boucharo, where sleep; and from it to Panticosa, 7 hrs., by the mountain of Tenera, from Cirque de Gavarnie by Valley de Gèdre to Barèges, St. Sauveur, Cauterets by Pierrefitta.

<i>Itinerary.</i>	<i>Leagues.</i>
Pau to Panticosa . . . .	8
From Tarbes to Panticosa . .	4
Barèges . . . . .	4
Bagnères de Bigorre . . . .	4
„ de Luchon . . . . .	4
From Oloron, 8 leagues, the best road, only 4 are ridden, and the rest in a carriage.	

*Zaragoza to Bagnères de Bigorre.*—By rail to Selgua (nine, Zaragoza to Barcelona); from thence branch line to Barbastro.

*Barbastro.*—On the Veso, population 6200, a bishop's see, Posada Bazas, situated on uneven ground in a hollow, and on the slopes of a hill whose summit is crowned by the oldest portion of the city; very narrow, steep streets, that in winter become torrents and cascades; a few houses have soffits, etc., of 16th century style, but most are brick and mortar works, and indifferent. In the Calle del Coso is a specimen

of house architecture of 16th century. At one extremity of it a specimen of the plateresque with Revival pillars, sculptured soffits (alero), and a gallery with open-worked pendants, and in Calle del Riancho is a good example of the house architecture of end of 15th century. The Vero, a humble rivulet, goes through the city. The cathedral really dates of end of 15th century, for the former portion, now called la Maestria, was much reduced when the present edifice was erected; we may place the dates of foundation between 1500 and 1533. Pope Nicolas V. erected this See into a Colegiata in 1448. The principal entrance (if it may so be called) is paltry beyond measure, and has to be hunted for. The dimensions are not great—140 ft. in length, three naves alike in height, the groining springing from the capitals of the columns, and covered with ogee lierne ribs. The pillars are light and graceful, and look like a bunch of pillarets tied up by a capital made of foliage, angels, and flowers. At the extremity of the three naves, the arches form a star, in centre of which is the high chapel, and in the two other lateral ones there are chapels with plateresque altars divided into numerous compositions. The high altar is of 1560-1602, and was erroneously attributed by some to Damian Forment, who died end of 15th century. It is indifferent. This church has neither cupola nor transept. The light comes from the ogival windows placed over the chapels; under them runs a frieze all round the church with large gilt letters of 16th and 17th centuries, recording its consecration in 1531. This edifice is associated with no great traditions of art or history; there are no sepulchres. The choir in central nave; stalls of plateresque style, 1584-1594, with goodly executed columns istriated, mascarons, and minor sculptures. There

are ten or more chapels, mostly churrigueresque and indifferent. There is also a road here to Huesca and to Monzon; attend to the provender, and on to *Naval*, where is a great trade in salt. *Ainsa*.—Once the capital of Sobrarve, now a poor (300 inhabitants) hamlet. The two churches, ancient mosques. On the Plaza de Armas, the old palace of the kings of Sobrarve, 2½ kil. off, is the famous Cruz de Sobrarve, placed in remembrance of the one which appeared to King Garcia Ximenes, about to encounter the infidel; every year, September 14, a great festival takes place around it. By *Puertolas*, here two roads to Bagnères—1st. By Col de Sesa and Bielsa; 2d. La Cinca; go on direct to Gistain, 300 inhabitants; follow up the Cinguet, and to Col de la Pey, at the foot of Pic du Midi, and by the admirable valley de Louron, whence to Bagnères.

*Zaragoza to Jaca*.—Distance 19½ leagues. By a diligence to Ayerve, 12 leagues, in about 10 hours. Then in one day's hard riding, or two walking days, to Jaca, by bad roads.

<i>Itinerary.</i>	<i>Leagues.</i>
Zaragoza to Zuera . . . .	4
Gurrea . . . . .	3
Ayerve . . . . .	5
	— 12
Bernues . . . . .	5
Jaca . . . . .	2½
	— 7½

19½

*Jaca*.—Population, 3200 inhabitants. The scenery around is picturesque. *Inn*: Posada del Canfranc; close by the river Gas joins the Aragon. A bishop's see. The cathedral was built in 814 by King Ramiro. It is massive and sombre, divided into three naves. There are some curious and very early details. The present groining was put up in the 16th century. *Capilla de San Miguel*.—A fine plateresque door.

*Capilla de la Trinidad*.—A fine marble retablo. *Capilla de Su Magestad*.—A grand tomb of a bishop. The city was taken by M. P. Cato, A.C. 195. Portions of the Roman wall then erected remain. In 795 the battle of Las Tiendas took place here, when Don Asnar defeated 90,000 Moors, the women fighting like men. On the first Friday of May, on the site of the battle, the Jaca women go through a sham fight. A church was raised here also. In Jaca was held the first parliament on record, and its Fuero or municipal charter is among the earliest in Spain. Excursions can be made to the mines and pine-forests of Orvel, and the picturesque and legendary Benedictine Convent of San Juan de la Peña, also to Eaux Chaudes by Canfranc, the latter 3½ hrs. ride.

*French Pyrenees into Spain*.—From Pau to Bayonne, by rail; distance, 106 kil.; time, 3 hrs.; fares, 1st cl., 11f. 20c.; 2d cl., 8f. 40c.; 3d cl., 6f. 15c.; and from Pau to Jaca; walking or riding (by Urdos), and from Jaca, either to Sangnessa, and then rail to Pamplona or Zaragoza, or direct to Huesca, whence to Zaragoza line.

*From Zaragoza to Caunterels*. *Zaragoza to Huesca*.—By rail, Zaragoza to Tardienta, 1½ hr. At Tardienta, branch line to Huesca; distance, 21 kil.; time, 40 to 60 m.; total, 2½ hrs.

*Huesca*.—Osca Ilargetes, named by the Romans Victrix, coined the much-prized money called Oscense which was precious carried to Rome. Huesca was the city of predilection of the Aragonese kings of the first dynasty, and the court of Ramiro II. The cathedral is in a spacious quadrilong square. About 1327, it is supposed, the Biscayan Juan of Olotzaga designed the plan of it, and the building was finished in 1515. The portal mayor or W. doorway is by him, and its seven ogival

arches are supposed to have been placed to represent the seven heavens. It is ornamented with *bienaventurados* according to their hierarchy, and the precedence supposed to rule in the empyrean—thus, in the inner arch are placed eight prophets; in the third, ten angels; in the fifth, fourteen virgins; and in the seventh, sixteen martyrs, all canopied. The other arches are decorated with flowers and scroll-work. Over the door the tympanum has the Virgin and Child adored by the three Kings of the East, and Jesus appearing to the Magdalen; also escutcheons of city and benefactors. On each side of the W. door are seven large statues representing Apostles, etc., and the martyrs of Huesca, called Lorenzo and Vicente. The execution indifferent. The ogive was awkwardly interrupted by a salient portico, and over it is the upper portion of the front composed of four turrets at the angles, and a central rose-window. This portion dates of beginning of 16th century, it is supposed. On the right is the belfry, most indifferent. There are two other early doorways worthy of examination. *Interior.*—Three naves, cruciform. The central roof has Revival florones, for which 1800 gold florins were given in 1515 by Bishop Juan de Aragon y Navarra. The transept has painted glass at the extremities, but in the rest of the church there is none. The principal retablo in high altar is a masterpiece of Forment on alabaster 1520-33, for 10,000 sueldos. The first pedestal is divided into two orders. The first order is composed of seven reliefs of Passion of Christ, etc. The work is fine; not pure Gothic, rather plateresque. *Choir* in centre; the *trascoro* formed as an altar crowned by Faith; crucifix in centre, and on sides S. Lorenzo and S. Vicente, all Græco-Roman style. The external side of choir is of 1402, the former *silleria* was

replaced by the present one, which is the work of native inferior artists, 1587-1594, style of Revival, mezzo-reliefs in upper row; the arms and backs are much worked. The chapels are indifferent. In one is the Cristo de los Milagros, whose sweat fell on the man who bore him in a procession (1497), which took place with an object to propitiate Divine Providence. In the archives of the chapter are several curious books, the original *actas* of the Councils of Jaca (1063), and well-illuminated bibles and breviaries. The cloisters are anterior to the present cathedral. The door from latter to former is Byzantine, with figures of saints. The cloisters still retain specimens of their primitive Byzantine style. Bishop Fenollet in 1453 erected a whole wing, which was Gothic; all the rest is ruin and neglect. The sepulchres are indifferent, and mostly without inscriptions. On that of a knight called Ordas is his escutcheon with a bell, in memory of his head being cut by the enemy and placed to sound a bell. Some are with inscriptions of 12th to 14th century, but those are few and of no importance. One of the Revival style was erected by Forment to his pupil Muñoz. The bishop's palace is indifferent. The Town-Hall has a plateresque hall.

*Parish Church of San Pedro.*—12th century; the asylum and burial of the Rey Monge, much spoiled by war and the Moors, but Byzantine formerly. The retablo of 1241 was magnificent, but was replaced by the present one of 1603. The choir dates of the beginning of 16th century, Gothic, plain, and elegant enough. In a chapel here are the remains of the children Justo y Pastor, martyred at Alcalá de Henares by Dacian's orders, whose bodies were found in the cave of a hermit in the 9th century. They were objects of much pious covetousness at Alcalá and other cities.

Opposite are the Casas Consistoriales in the style of 16th century, and on one side the Episcopal Palace. Here was formerly one of the finest mosques, which was purified and consecrated in 1096, and pulled down in 14th century. Huesca is the capital of a province of the same name; population, 12,000. University, Plaza de Toros, and a seminary. An ancient see, situated in a rich and well-cultivated plain, it contains several old and well-preserved edifices, but is now a decayed, backward and dull town. It was an important city, according to Plutarch, under the Romans. San Lorenzo is said by some to have been born here. The chief street is El Coso. The town is cheap and well supplied. The Pantano, near Asquis, 4 leagues N. of Huesca, is a fine hydraulic work, by Artigas.

Huesca to Panticosa, 83 kil. Cauterets nine hours' walking either by the Vignemale or the Marcadán.

*Luchon to Zaragoza.*—Walking or riding in 3 days, thus divided; the distance is given in hours; a guide necessary:—

*Itinerary: FIRST DAY.*

	<i>h. m.</i>
Luchon to Cirque de la Glère . . .	2 0
Port de la Glère (Frontier) . . .	1 30
Hospice de Vénasque (breakfast) . . .	1 0
Town of Vénasque (sleep) . . .	2 30
	<hr/> 7 0 <hr/>

*SECOND DAY.*

Vénasque to Eristé . . .	0 30
Chapelle to Goient . . .	0 15
Sahun . . .	0 15

*N.B.*—Follow now the upper route, as the lower, though shorter, is steeper and dangerous for horses.

Chia (a nasty bit to descend) . . .	2 0
Seira (very bad track) . . .	2 0
Campo (breakfast), most picturesque gorges . . .	2 30
Murillo . . .	1 0
San Quilez (where sleep) . . .	2 30
	<hr/> 11 0 <hr/>

*THIRD DAY.*

	<i>h. m.</i>
San Quilez to Besians (good road) . . .	0 45
Ferrarura . . .	0 30
Venta de Santa Lucia . . .	1 0
Venta de Graus (breakfast) . . .	1 0
Puebla de Castro . . .	2 0
Capilla de San Roque . . .	0 15
Barca de Peña la Cambra . . .	1 0
Eua . . .	1 0
Barbastro . . .	2 30
	<hr/> 10 0 <hr/>

A very magnificent excursion for good walkers, or those who can do a little roughing. There is a daily diligence service between Graus and Barbastro, which can be utilised if necessary. At Barbastro (see p. 524) take branch railway to Selgua—one train only in the day, in about 1 hr.—where join the Zaragoza and Barcelona line.

*Pau to Zaragoza.* (*Very interesting.*) By rail, from Pau to Tarbes, 39 kil. 24½ miles. From Tarbes, riding or walking, 5 days, but can be done in 4 days.

*Itinerary: FIRST DAY.*

	<i>h. m.</i>
Tarbes to Juillan, 6 kil . . .	0 40
Ossun, 6 kil. . .	0 40
Pontarcq, 10 kil. . .	1 0
Nay (we have walked from Nay to Bag. de Bigores, a charming promenade; breakfast here), 10 kil. . .	1 20
Rebenac, 12 kil. . .	1 20
Louvie, 10 kil. . .	1 0
	<hr/> 6 0 <hr/>

*SECOND DAY.*

Louvie to Chapelle de Bielle . . .	1 0
Col de Mariblanca (mule-track) . . .	3 0
Escott, 9 kil. . .	1 0
Bedous (breakfast) 19 kil. . .	1 0
Etsaut . . .	1 30
Urdos (where sleep); it is 10 kil. from the Port . . .	0 45
	<hr/> 8 15 <hr/>

*THIRD DAY.*

Urdos to Lazaret . . .	0 25
Forges of Peyraneire (the Black or Rock Stone) . . .	1 20
Paillette (excellent road) . . .	0 15
French frontier (119 kil. from Pau) . . .	0 15
Spanish Douane . . .	1 0
Canfranc (breakfast) . . .	2 0



	<i>h. m.</i>		<i>h. m.</i>
Villanua . . . . .	0 50	Villanueva } reduced by rail. to }	1 30
Castello (mule-track) . . . . .	1 25	Zaragoza } 40 min. }	1 50
Jaca (small vehicles to Zaragoza, but changing somewhat the route; sleep)	1 30		<u>10 20</u>

## FOURTH DAY.

Jaca to summit of hill . . . . .	1 20
To site opposite Bernues . . . . .	1 30
Venta de Auzanego (breakfast) . . . . .	1 45
Venta de la Peña (most picturesque)	1 30
Murillo . . . . .	1 0
Bridge of Murillo . . . . .	0 15
Eres (sleep; opposite to Ayerbe, whence dil. to Zaragoza) . . . . .	1 30

8 50

## FIFTH DAY.

Eres to Gurrea del Gallego . . . . .	4 0
Site where the roads of Huesca and Jaca branch . . . . .	2 30
La Barca (where the Gallego is crossed on a ferry) . . . . .	0 15
Zuera (good carriageable road to Zaragoza; vehicles)* . . . . .	0 15

\* A station of the railway from Barcelona to

*Books of Reference.*—1. 'Tratado de la Santa Iglesia Metrop. del Salvador de Zaragoza' (the Seo Cathedral), by D. d'Espés (MS.)

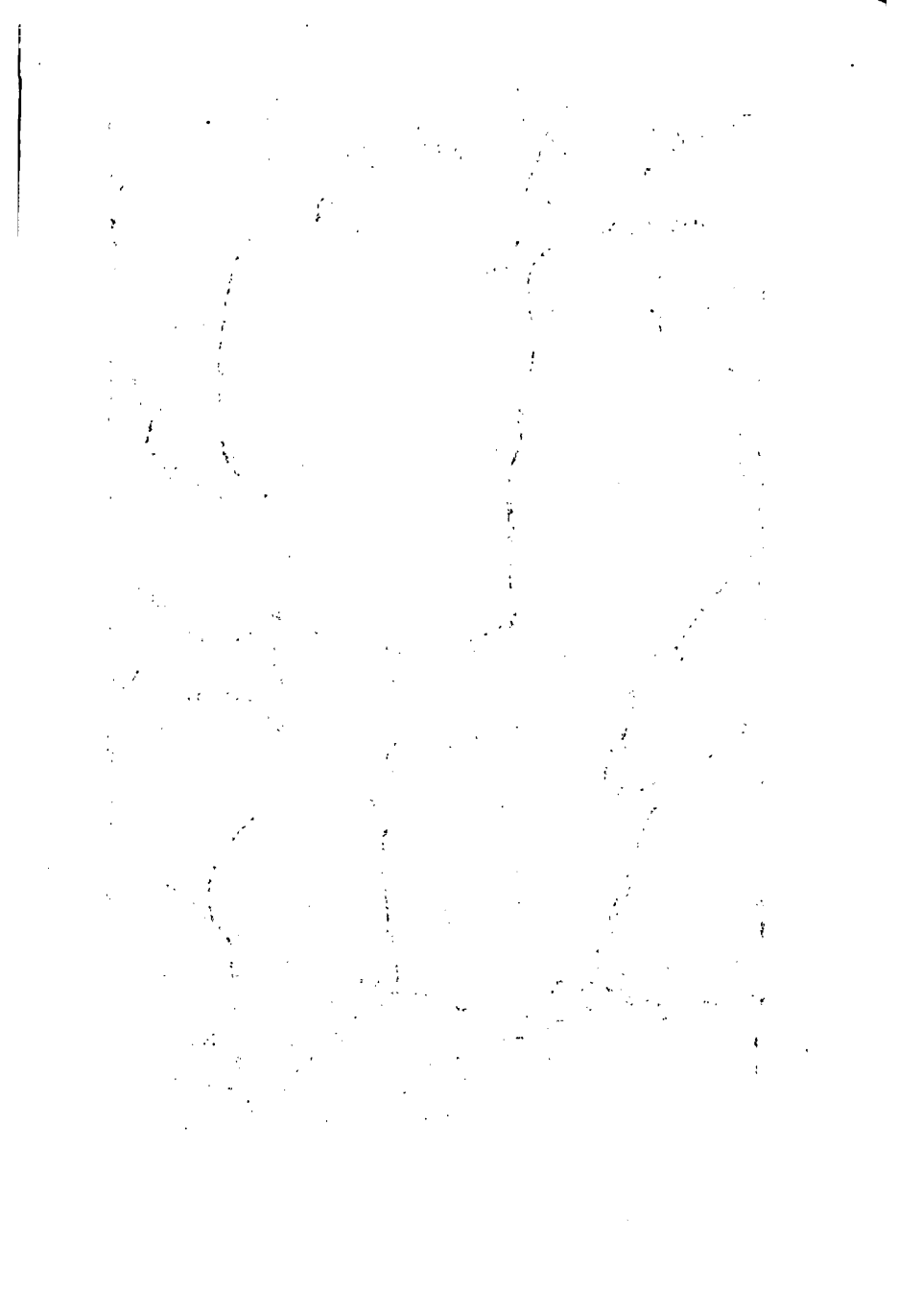
2. 'Libro de Memorias de las Cosas que en la Iglesia de la Seo de Zaragoza, se han ofrecido desde 1579 hasta 1601,' by Mandura (MS.), in Archives of the Seo. The best work on the Cathedral.

3. A poor, but in some respects useful, 'Guia de Zaragoza,' Zaragoza, V. Andrés, Cuchilleria, No. 42, 1860.

4. Consult also 'Esp. Sag.' xxx. 426. *Reus*.—'Anales Hist. de Reus,' by Bofarull y Broca; Reus, Sabater, 1845, 2 vols., 4to.

*For the Pyrenees* consult 'The Pyrenees,' by Charles Packe, latest edition, and read 'Souvenirs d'un Montagnard' (1858-1888), by Count Henry Russell; Paris, 1888.

Zaragoza, 21 kil. Fares:—1st cl., 8r. 50c.; 2d cl., 6r. 25c.; 3d cl., 4r. 75c. In 40 minutes twice a-day to Zaragoza.



This is a detailed historical map of the Iberian Peninsula, specifically focusing on the kingdoms of Castile, Aragon, and Portugal. The map is oriented with North at the top. Major cities are labeled in bold, including Madrid, Toledo, Salamanca, and Lisbon. The map shows a network of rivers, such as the Duero, Tago, Guadiana, and Guadalquivir, and a dense system of roads or boundaries. Numerous smaller towns and castles are also marked. At the bottom, there is a scale bar labeled 'English Miles' with markings for 0, 10, 20, 30, 40, and 50. A compass rose is located in the bottom left corner.

# PORTUGAL.

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**General Idea.**—Portugal possesses great attractions in the varied range of its scenery, though, from the somewhat reduced scale of its natural features, it seldom acquires that character of wild grandeur and sublimity which is found in Spanish landscapes. Independently of this, it possesses the great and permanent charm of a climate generally pleasant and wholesome, a simple-hearted, primitive peasantry (picturesque and altogether novel in dress and appearance), and historical associations dear to every Englishman. Portugal will fail to interest the ordinary sight-seeing tourists, and all art amateurs. Nor is the lack of monumental records of the past anywise compensated for by the cheering spectacle of modern activity and enterprise, for here Queen Indolence reigns supreme over a sun-fed population, who, as devotees of 'sweet nothing-to-do,' afford another instance of the fact, that wherever nature assumes her queenly robes, man is her slave, and never becomes her master.

Travelling is now comparatively easy to what it used to be but a few years ago: roads are generally well kept up, and perfectly secure; and a very fair idea of the country may be obtained in an easy and rapid manner by following the railway lines which cross the most important portions, connecting the principal cities. In the larger towns, the accommodation is good, and the food very tolerable; but whoever intends visiting the more out-of-the-way districts, and exploring the hills and their romantic scenery, must be prepared to rough it. The charges at hotels, and the railway tariffs, are pretty much the same as in Spain.

**Geography.**—Portugal, the most westerly, and one of the most southern kingdoms of Europe, lies between  $36^{\circ} 50'$  and  $42^{\circ} 10'$  lat., and the 7th, 8th, 9th, and 10th long. W. Greenwich. Its greatest breadth from E. to W. is about 153 miles; its greatest length N. to S. of some

356 miles; and its surface, 35,189 square miles. Save on the west, where it is washed by the Atlantic Ocean, Portugal is hemmed in on every side by Spain, from which it is divided by no well-defined natural frontier. It is really nothing but an estrangement of portions of Estremadura, Castile, and Galicia, inhabited by a people of the same origin, who have gone astray from the mother country. She still claims it as of her own race, and trusts the runaway, however hostile hitherto, may some day resume her proper place among the sister provinces.

**Mountains.**—The country is hilly, but contains some very flat districts. The hills never reach in height anything approaching to the Spanish Pyrenees or Sierra Nevada, the greatest altitude being 7880 feet (Onteiro Maior). The orographic system ruling Portugal may be easily explained. Four main chains of mountains, each a prolongation of corresponding Spanish ranges, cross the country, and gradually subside as they near the Atlantic, into which they plunge, the last links of the riveting chain. 1. La Serra da Estrella, the Roman *Herminius Mons*, forms the backbone of Portugal, extends from the Spanish main central Guadarrama range, a prolongation southwards of the Pyrenean system, runs east to west, and reaches at its highest peak, that of Canariz, an altitude of 7500 feet. 2. Serra de Gerez, on the north, whose highest peak is 7400 feet. 3. Serra de Ossa and San Mamede, a prolongation of the Montes de Toledo, 2400 feet; and 4. Serra de Monchique in the south, a prolongation of Sierra Morena, and whose highest peak, O Foya, reaches 4050 feet. The sea-coast line is about 500 miles in length, low on the north, but craggy and steep more towards the centre, depressed in the southern portion of Alemtejo, and with few sandy islets of any importance, save the Borlengas group, east of Peniche.

With the exception of the Montezinho hill, near Braganza, 7100 feet, there are no hills with perpetual snow.

**Rivers.**—The principal rivers are the Tagus (*o Tejo*) which flows through Toledo, runs a course parallel to the Serra de Estrella and Guadarrama, and disembogues at Lisbon, being partly navigable; the Douro (Span. *Duero*), which, to a certain extent, divides Portugal from Spain; the Guadiana, between Andalusia and Alemtejo, flowing out into the Atlantic south of the kingdom. There are a great many more besides, of less importance, such as the Minho, Mondego, Lima, Cavado, Sado, Zezere, Tamega—upwards, in all, of 300 watercourses, many of which are either very low or dried up in summer, and become torrents when swollen by the rains and molten snows.

**Lakes, etc.**—There are a few mountain lakes, but of no importance; salt marshes at Setubal, and salt water springs at Rio Maior, near Santarem. Mineral springs are not wanting, there being as many as 200, the most important of which are—that of Rainha, in Estremadura, 83° Fahr.; of Gerez and the sulphureous of Alcaçarias, near Lisbon.

**Climate.**—The climate is generally healthy and temperate, more especially on the sea-coast and the table-lands in the interior. The heat in summer is greater than in Spain, and insufficiently tempered by the sea-breezes. The cold season begins end of November, and lasts till end of February. December is rainy and very windy; the snow, abundant in the northern districts, is rare in the valleys of the interior; and spring is everywhere most delightful. There is great variety, according to the situation, differences of altitude, proximity to the sea and hills. Coimbra is said to be more temperate than Lisbon, but more rainy and less healthy; Oporto is wet and cloudy in winter; colder then, and warmer in summer, than any other place in the same latitude. The climate of the province of Algarve is delightful in winter and spring. The districts south of Tagus, vicinity of Setubal, etc., are unhealthy. The most agreeable and best suited to invalids is perhaps that of Cintra (see Lisbon)

**Natural Productions.**—The soil is generally rich and very fertile in the watered valleys. The flora is varied. The hills are clothed with firs, holm-oaks, oaks, chestnuts, and birch, which latter are met on the higher summits. Oak-forests succeed; and gradually lower the cork-tree, carob, kermes, lemon, orange, olive, and, in the warmest sheltered regions, the aloe and date. The most characteristic flora of Portugal is found in the valleys of Minho and Beira. Fruit-trees of all kinds thrive plentifully: upwards of 200 million oranges are yearly gathered, and are perhaps the best in the world; seven million kilogrammes of figs are produced; corn grows, especially on the table-lands of Alemtejo, Traz-os-Montes, and Minho. The valleys produce excellent wine, such as Oporto (port wine), of Carcavelos, and Setubal, of which three million hectolitres are yearly obtained. Cattle and sheep are reared, there being upwards of two and a half million heads of latter; but both the flesh and wool are of inferior kind, owing to the want and poverty of pasture-land. Mules and asses are almost exclusively used as beasts of burden, and horses are of an inferior breed. Excellent fish abound in the rivers and on the coasts, and there is some good shooting during the winter months.

**Manufactures** are backward, and limited to woollens at Portalegre, cotton-spinning at Thomar, fine linens at Guimaraens, jewellery at Braga, and silks at Braganza. Lisbon and Porto are the chief centres of the manufacturing as well as of the commercial movement of the kingdom. The mineral wealth is said to be great, but very much neglected. Mines are now being worked in Estremadura. Copper is found and considerably extracted at Palhal; lead at Braçal, in the same district. The principal mine is, however, the copper one of S. Domingo, near Villareal, in the Algarve. Some coal is found near Buarcos; and fine marble quarries are numerous.

**Trade.**—The principal exports are wine (vines occupy a surface of about 812,500 acres), which is carried on principally by English firms; vinegars, oil, dry fruit, corn, etc. The annual amount of imports is about 27,000,000 milreis; the

exports, 25,000,000; making a total of about 52,000,000. The principal foreign ports with which trade is carried on are English or Brazilian. About 21,000 ships leave and enter the various ports in the year.

**Statistics, etc.**—Portugal, formerly, and far more naturally, divided into seven provinces or kingdoms, has been subdivided, since 1835, into seventeen districts or administrações. The former *Minho* now contains the district of Braga, Vianna, Porto; that of *Tras-os-Montes*, Braganza and Villareal; *Beira*, Aveiro, Castello Branco, Coimbra, Guarda, Viseu. *Estremadura* comprises Lisbon, Leiria, and Santarem; the old kingdom of *Algarve*, Faro; *Alemtejo*, Beja, Evora, and Portalegre. Each is subdivided again into *concelhos*, the Asturian *concejos*, and those into parishes.

The population of continental Portugal is 4,745,124; of its European islands and Madeira, 363,658; of its African and Asiatic colonies, 3,881,022; making a total of 8,989,804. The monarchy is constitutional, with two houses of parliament; and the estimated budget for 1888-1889 was—revenue, £8,505,274; expenditure, £8,538,938. The public debt is about £122,758,000, or, with floating liabilities, about £126,000,000. The army consists of 32,245 men, with 1649 officers; the navy of 39 ships—28 steamers and 11 sailing ships—with about 3200 sailors. There are sixteen fortified places, of which Elvas, Estremoz, Peniche, Valença, are the most important. The chief ports are Lisbon, Porto, Figueira, Setuval. Public instruction is well organised: a good university at Coimbra, and academia at Porto.

**History.**—The Portuguese are thought to be of Celtic origin, and formed the largest portion of Roman Lusitania, so called, say the learned, from Lysias, the son of Bacchus; Portugal, its subsequent name, being derived from the city of Porto, near which stood the Roman town Calle, which, being joined, made Porto-Calle; though it may be more likely to suppose that the former Latin appellation was dropped when the other most important territory about Porto was reoccupied, and the city rebuilt by Gascons and French; whence *Portus Gallus*, or *Gallorum*. The Roman dominion lasted five centuries and a half; the Visigothic began A.D. 588; the Moorish, 714. From the Moors, Portugal was wrested by the Asturian-Spaniards. It subsequently became part of the kingdom of Leon, whose king, Afonso VI., in 1095, bestowed it in fief to Count Henry of Burgundy, grandson of Duke Robert I., one of the many fortune-seeking nobles of that age who resorted

to Spain to fight the infidel and better their prospects. He was eminently successful against the Moor, and, as a reward, obtained the hand of the monarch's natural daughter, with Portugal as her dowry. Afonso Henriques, the Count's son, became independent, and, after the battle of Ourique, 1139, was proclaimed king of Portugal. The house of Burgundy lasted until 1385, when Portugal rose to great political importance and commercial prosperity. The kingdom, originally limited to the territory between Minho and the Tagus, was considerably aggrandised by the successive annexations of Alemtejo, district of Lisbon, part of Spanish Estremadura, which happened in the reign of Afonso I., and of the Algarves, under Afonso III. The monarchs of the house of Avis, who succeeded during the years 1385 to 1580, obtained important territories in N. Africa, founded colonies in India and Brazil, and promoted the great discoveries of the age. August 4, 1578, was fought the disastrous battle of Alcocer Quibir, celebrated for the routing of the Portuguese, and in which the flower of the nobility was mowed down by the Moors. The disappearance of King Don Sebastião was the origin of an extraordinary superstition, which rose almost to a sect, called the Sebastianists, who firmly believed in the immortality of their king—'O encoherito,' the 'hidden one'—who was to return from captivity and restore the kingdom to its ancient splendour. This delusion has not ceased to this day, though it is now limited to the ignorant, rude inhabitants of the wild mountain districts. On the death of the King-Cardinal Henrique, in 1580, the succession to the crown was disputed by Philip II. of Spain, who was descended, by his mother, of the royal blood of Portugal; by João, Duke of Braganza; and many other pretenders. The claims of Philip, supported by the Duke of Alba's armies, were successfully asserted; and the Spanish dominion, called by the Portuguese the 'Sixty Years' Captivity,' lasted till 1640, when, under Philip IV., a conspiracy broke out at Lisbon, headed by the Duke of Braganza, and compelled the Spanish government to abandon the country. Under the house of Braganza, which still reigns, Portugal recovered part of her former prosperity. On the French invasion, in 1807, the Court retired to Brazil. The Portuguese, allied to Spaniards, rose against the invader, requesting the help of Great Britain, never 'la perfide Albion,' when her aid is wanted. In vain did the best French marshals—Massena, Junot, Soult—endeavour to repress the movement of resistance. The Anglo-Portuguese army was everywhere victorious; and after several campaigns and strategic operations, which will rank high in the annals

of England's military glory, the French were expelled. The Court, till 1821, continued to reside in Brazil, when Don João VI. at the summons of the Cortes returned to Portugal. Brazil became an independent empire the ensuing year, with the king's son, Don Pedro, for emperor. A civil war broke out at the death of Don João, who had left the crown to his daughter Donna Maria de Gloria, on condition of her marrying her uncle, Don Miguel. Once more did an English army, 15,000 strong, enter Portugal and put things to rights; and since that time the country, constitutionally governed, is prosperous on the whole, though doomed, as all southern nations, to occasional outbreaks of violence and snatches of undefined independence common to climes where political constitutions either burst or melt—regions of vines and volcanoes.

**Language.—Literature.**—The language of Portugal is derived from the Latin, and contains a great many Celtic, Gothic, and Arabic words, and, more latterly, some French. It bears great resemblance to the Gallician dialect, the Romanic tongue of that part of Spain varying somewhat both as to pronunciation and expressions according to proximity to Estremadura, Andalusia, or the north Spanish provinces. It is softer than Spanish, being free from the harsh Arabic gutturals, and abounds in words and terminations of great delicacy and charm, but its nasal sounds are not pleasant; and though grave and sonorous, somewhat 'finchado,' it is on the whole inferior to the more harmonious, richer, and more nervous Spanish. English and French are spoken only in the large cities, and this to no extent. Save on the frontiers, even Spanish is scarcely understood. Portuguese literature, though not considerable, and less important than that of any other southern European nation, has nevertheless produced several writers of genius and great scholarship. The sixteenth century was the Augustan age of Portuguese letters, bringing forth such men as Camoens, among poets, the greatest of the country, and author of 'As Lusíadas,' 1571-1579; the pastoral poet, Sa-a-Miranda; in the drama, A. Ferreira, 1728-69; Gil Vicente, 1480-1557; the historians, João de Barros, 1570; Albuquerque, 1452-15; Brito, etc.; and in the seventeenth century Manzano's epic poems; Pereira de Castro, 1571-1632; Mascarenhas, Macedos, etc.; and, later still, Herculano, the best historian; the cosmographers and discoverers, Magalhães (our Magellan), B. Diaz, Vasco de Gama, etc. (See Glossary, p. 534.)

**Fine Arts.**—In this respect Portugal ranks very low among nations. Artists of talent there have been, but no man of genius except Gran Vasco, who lived in the fifteenth century, and

whose best pictures are seen in Lisbon. In the seventeenth century there were a few good painters, such as Bento Coelho, Diogo Pereira Manoel Pereira, d'Avellar, and Francisco Vieira, in the eighteenth. The characteristic feature of their painting is colouring, the subjects mostly religious or allegorical, except Vieira, who painted for the Court. Of architectural remains of any importance there are few, and these mostly modernised, owing to frequent earthquakes injuring the former buildings, to the devastations committed during wars, and the mania of rebuilding peculiar to the eighteenth century. The principal buildings to notice are—Church of Belem and Carmo (Lisbon); the fourteenth century Church of Batalha; Cathedrals of Coimbra and Braga; Alcobaca, Lamego, etc.

**The People, Dress, etc.**—The character of the peasantry, their dress and manners, differ a good deal according to the provinces. They are on the whole remarkable for their piety, bordering on superstition, their loyalty, primitiveness, and simplicity, want of enterprise, activity, love of 'siesta' and 'mañana,' in a word that *want of wants* which spurs on less favoured peoples to work and looking about. They are silent, trustworthy, sensitive, temperate, fond of grandiloquence, of no great physical beauty, devoid of quickness, ready wit, or of much imagination. The females are very domestic, amiable, and retired. The dress is picturesque, especially in the N. provinces, but not so pleasing or striking as it is in Spain.

**Travelling Season.**—The best season is autumn and spring, and especially summer in some of the northern hilly districts. September and October are very agreeable months, as well as April and part of May.

**Inns.**—Hotels of any importance must not be looked for except in the largest towns. In the rest, there are small, generally ill-provided inns, called 'estalagem,' and roadside pot-houses or vendas. The charge at hotels varies from 4s. to 7s. a-day.

**Conveyances.**—In the interior of the country roads are seldom good. Here and there hired carriages with two places, drawn by two mules, can be obtained for short journeys; they are called *Traqui-tanhas*. Where there are no roads, litters (*liteiras*) are used, carried by mules, one at each end. Some eight leagues a-day can be performed in this manner, and at the rate of 3s. to 4s. a league. Travelling on mules is also resorted to; it costs some 11s. to 14s. per day.

There are now more than 1000 m. of rail (Caminho de Ferro) and 200 m. of tram.

**Food.**—Chickens and hens are easily to be procured, as well as eggs and ham. Gastronomers are reminded that the best sardines in the world are fished on the W. coast. Tea (chá) is good, and a common drink. There are excellent preserves: delicious strawberries in the N.; delicious oranges, the best at Setubal; the Elvas plums and Algarve figs (figs); the apricot (damasco), preserved. Good common wine is exceedingly cheap, and costs 3d. to 6d. a pint; a sort of champagne, called sparkling Estremadura, 8d. the pint; the raw, graphically defined vinho verde (green wine) sells for 20 reis the pint.

**Routes and Conveyances.**—Portugal may be reached, 1st, by sea from England, by beautiful steamers leaving Southampton (Royal Mail Steam Packet Company) for Rio Janeiro, Monte Video, etc., at frequent and regular dates, touching at Lisbon, where they arrive the fourth day (3½ days). The Pacific Steam Company leave Liverpool every alternate Wednesday; also in four, or in winter five and six, days. From France (to Lisbon), from Havre and Bordeaux, frequently, by the Messageries Maritimes, the Ligne Peninsulaire and the Compagnie Portugaise; also from Marseilles. From Spain to Lisbon: from Gibraltar, Cadiz, Malaga, etc., by the Ligne Peninsulaire, and John Hall and Co.'s boats, weekly. The communications between the principal seaports take place by the steamers of Empresa Portucase. **B.**—By land, exclusively by Spain: 1st, by the N. by Vigo, etc., direct line over the Miño at Tuy; 2d, by Valladolid, Medina, and Salamanca, whence to Oporto *viâ* Fre-geneda, or to Lisbon *viâ* Ciudad Rodrigo and Coimbra; 3d, by rail direct from Madrid *viâ* Cáceres, or by Badajoz; 4th, from Andalusia, either to Monte or Badajoz, by rail throughout; or by Beja, by diligence or riding, whence by rail direct.

**Skeleton Tours.**—The following are suggested when the object is confined to a rapid survey of the most interesting as well as most accessible portions of Portugal:—

1. Madrid to Lisbon, by rail.  
Lisbon and its environs—Cintra, Mafra.  
Lisbon to Coimbra, by rail.  
Coimbra to Oporto, by rail.  
Oporto to Braga, by rail.  
To return to Lisbon, by Oporto, by rail

2. Lisbon to Evora, Beja, and return either same way or by Oldirellos, Palma, Barreiro, by diligence and rail.

The chief attraction of Portugal being its scenery, those in quest of it, and who wish to obtain only a general impression, may confine their excursion to the province of Minho, which is the most beautiful of all. We shall also mention the hartas (huetas) and rock scenery in the Algarves; the wild country around Serra de Estrella; the scenery between Braga and Vallença; the Valley of the Lima. The grandest views are those obtained from the Outeiro Maior, the ascent to which, in summer, is not difficult; the Gerez range; the drive from Amarante to Pezo de Begoa; the banks of the Zézere, Minho, Duro, and Lima, Tamega, the country round Cintra, etc.

**Passports** are still required for the principal ports, but not for the interior. On arriving at Lisbon, they must be delivered at the Custom House (Alfandega), and within three days should be applied for at the Governo Civil. It is then taken to the British Consulate, where, on a recommendation from the consul, it is returned to governo civil, and a bilhete de residencia obtained, costing 905 reis, and available for at least three months; but a mere visé is sufficient, when only intending to remain a shorter time.

**Telegraph.**—A fairly good and general service. Tariff, 90 reis per word to England; 20 reis to Spain.

**Postage.**—*In the Interior.*—Letters of ½ of an ounce, a stamp of 25r. extends to Azores and Madeira. *To and from Portugal.*—To Portugal from England, by packet steamer, according to weight: under ½ oz., 2½—under 1 oz., 5d.; newspapers 1d. according to rates of Postal Union. From Portugal to England, *via* France or otherwise, same as above. Letters from Spain, see Spain (Post-Office).

**Money.**—The money is most perplexing to reckon. The reis, an imaginary coin, is the lowest.



## CURRENT COINAGE.

Copper.		
Name.		English.
Cinco reis	5 reis	0 0½
Diz reis	10 reis	0 0½
1 Vintem	20 reis	0 1 (about)
1 Pataca	40 reis	0 2
Silver.		
Meio (½) testao	50 reis	0 2½
1 Testao	100 reis	0 5
Dois (2) testoes	200 reis	0 10
Cinco (5) testoes, or half-dollar	500 reis	2 3
The dollar, Milrei	1000 reis	4 6

## Gold.

		£	s.	d.
Moeda (Moidore)	4800 reis	1	1	8
Meia Coroa (half-crown)	5000 reis	1	2	2½
1 Coroa	10,000 reis	2	4	5

The cento, equivalent to one million reis, is equal to about £222.

1 French franc-piece = 250 reis.

50 Centimes = 1 testao.

5 Franc-piece = 1000 reis.

Spanish real = 50 reis.

21 Reals = 1000 reis.

1,000,000 Reis = 5260 pesetas.

## Weights and Measures—Measures.

—The pound, or arratel, is divided into two marcs = 8 ounces = 8 oitares = 72 grains. The arratel is equal to 459 French grammes. 32 arrateis make 1 arroba, or 14 kilogrammes, 688 grammes; and 4 arrobes 1 quintal = 58 kilogrammes 752 grammes. *Long Measure*—The Portuguese foot = 32 centimètres 85 millimètres. The vara = 1 millimètre 10 centimètres. The covado = 68 centimètres. The land-measure geira = 58 ares 275 centiares. The Portuguese league of 18 to a degree = 5 kilomètres, 552 mètres: about 3 miles, 2 furlongs, 188 yards. *The liquid measures*—1 almede = 16 litres 951 decilitres. 1 quartilho, about half-a-litre. The alqueire (used for grain) = 13 litres 815 decilitres. The decimal system is obligatory in Portugal.

A short Glossary of some of the most useful words:—

English.	Portuguese.
Give me	Dê-me
Some bread	Pão (m.) (adj. for an)
meat	Carne (f.)
wine	Vinho (m.)
beer	Cerveja (f.)
fruit	Fruta (f.)
An orange	Uma laranja (f.)
An apricot	Um damasco (m.)
Beef	Vaca (f.)
Mutton	Carneiro (m.)
Veal	Vitella (f.)
Ham	Presunto (m.)
Roast	Assado
Boiled	Cozida
I have	Tenho
To have	Haveir or ter
Bring me	Traze-me
Tea	Chá (m.)
Eggs	Ovos (m.)
Butter	Manteiga (f.)
Milk	Leite (m.)
A knife	Uma faca (f.)
A fork	Um garfo (m.)
A spoon	Uma colher (f.)
A plate	Um prato (m.)
A napkin	Uma toalha (f.)
A bottle	Uma garrafa (f.)
A horse	Um cavalo (m.)
Muleteer	Arrieiro (m.)
A ferry	Uma barca (f.)
Post-office	Correio (m.)
Fountain	Chafariz
A square	Largo or praça
A shop	Uma loja (f.)
Palace	Paço
The hour	A hora
One, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve, thirteen, twenty, thirty	Um, dois, tres, quatro, cinco, seis, sete, oito, nove, dez, onze, doze, treze, vinte, trinta
One hundred	Cem
One thousand	Mil
A church	Igreja
A park	Uma tapada
Road	Caminho
House	Casa
What is the name of that?	Como se chama isto?
First-class	Um primeiro lugar
Luggage	Bagagem
Railway	Caminho de ferro

## LISBON.

A seaport. Capital of Portugal, and of the Province of Estremadura. Archbishopric. Pop. 275,000, suburbs included.

*Means of access.*—From England, by sea, the Royal Mail Steam Packet Company despatch a steamer from Southampton for Rio Janeiro, Monte Video, Buenos Ayres, etc., at frequent and regular intervals, calling at Lisbon. The passage is performed in 3½ days. Fares, £12, £10. Steamers of the Pacific Steam Navigation Company leave Liverpool every alternate Wednesday. Messrs. John Hall and Co.'s boats leave London for Lisbon, Cadiz, etc., weekly.



By rail to Paris, Bordeaux, embark to Lisbon (see from France), or Havre, or Marseilles, going round by the Spanish coast.



From France, by sea.—From Havre, steamers of the French Steam Navigation Company leave for Pernambuco, Rio de Janeiro, and Northern Brazil on the 2d, 17th and 25th of each month, calling at Lisbon. Three to four days. Fare 250 fr. From Bordeaux the first-rate steamers of the Messageries Maritimes leave for Rio de Janeiro, Monte Video, Buenos Ayres, etc., on the 20th of each month, calling at Lisbon in 3½ days. Fares, £6:4s., £4:4s. and £2:4s. For other frequent sailings see time-tables, etc. Also for changes of service.



By rail, Paris to Bayonne, whence either by Madrid, or by Salamanca and Coimbra, or by Estremadura.



From Gibraltar, by sea.—Steamers of the Ligne Peninsulaire leave fortnightly; the boats of John Hall and Co. weekly. The former may also be taken from Cadiz, and the latter from Malaga or Cadiz. See also the advertisements of the Compagnie Havraise, etc.



From Seville.—Diligence and riding by Fuente de Cantos, or by Niebla, S. Lucar de Guadiana, Beja, thence by rail; or by rail to Badajoz, and direct rail. The latter the quickest way.



From Madrid.—The most direct route is via Talavera, Navalmaral and Valencia de Alcántara, dist. 658 kils.; time, 21 hrs by exp. A most uninteresting line but convenient. Those travellers to whom time is no

great object may do well to keep to the old line via Alcazar, Ciudad Real, Mérida and Badajoz, 879 kils., stopping here and there for the sake of visiting some of the interesting places by the way. Follow Madrid to Alicante line, as far as Alcazar de San Juan; fair buffet; often very long stoppage. The Andalusian line is now followed to Manzanares, where carriages are changed again, 15 min. stop. Vines and well-cultivated plains are seen in every direction, and *Daimiel* is reached; an important town of La Mancha, 13,000 inhab., ill built, and devoid of interest. The fertile corn-growing and pasture land around it is known by the name of 'El Campo de Calatrava,' formerly the estates of the wealthy military order of that name, suppressed 1523 by the Catholic Kings; but existing still in a modified manner. *Almagro*, 9000 inhab., appears on left of the line, once exclusively inhabited by monks and Calatrava knights; now important as being the chief manufacturing town of La Mancha, where blondes and lace are made and exported to Paris. Some lace-manufacturers employ as many as 900 work-women. On leaving Almagro the country becomes triste and uninteresting. The sombre olive clothes the slopes of Sierra Morena on our right; after crossing Miguelturna, we reach *Ciudad Real*, 13,500 inhab., capital of province of same name, and formerly of La Mancha (*Inns*: Baltasar García, and de Victoria.) In a plain watered by the Guadiana, an old city with little to interest save the Colegiata, a Gothic church of one very large nave, a good Coro, and well-sculptured retablo, with figures and scenes from New Testament. Near *Argamasilla de Calatrava* is the rivulet, and not far from it, the hamlet of Tirteafuera, the birthplace of Sancho Panzàs, Doctor Pedro Recio, when Don Quixote's squire became governor of Barataria. On the right stretches Sierra de Santa Brígida, the country becomes tamer and tamer, and several wretched depopulated hamlets are crossed; the watering-place of Puerto Mano (a ferrug. spring); the mining *Almaden* (see that name); the coal district of Belmez, to which a special rail from *Almorchon*, and we arrive at

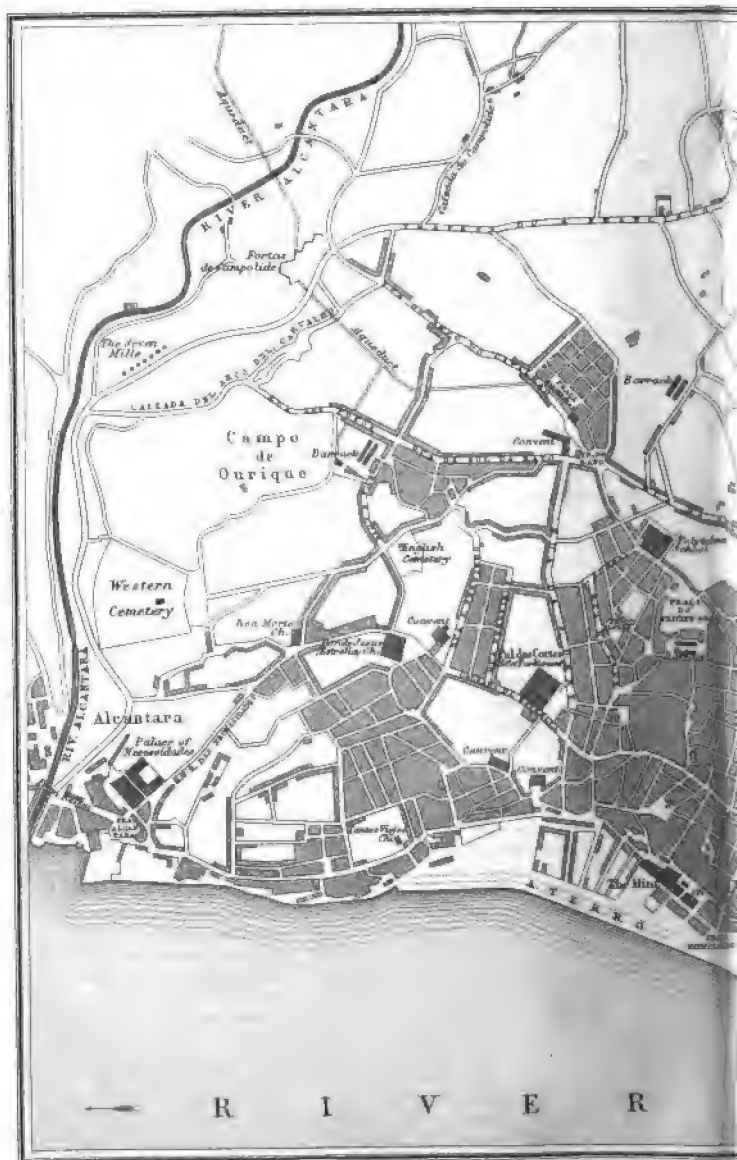
**Mérida.**—*Inns*: Fonda de Diego Segura, Santa Olaya, 22. Pop. 6000. This town, the Rome of Spain, to which its ruins bears testimony, and considered by some as its rival, is situated on the right bank of the Guadiana, and is crossed by a

Roman bridge of eighty-one arches, 2575 ft. long, 25 ft. broad, and 33 ft. above the river. Mérida, once so prosperous, great, and densely peopled, is now truly fallen from its highest state, poverty-stricken, and, like the lion of the fable, when he had grown weak and his claws were worn out, is basely scorned and neglected by those upstart cities over which its shadow once extended. Its walls were 6 leagues in circumference, and were strengthened by cubo towers, and pierced by eighty-four gates; 80,000 foot soldiers and 10,000 horsemen formed its garrison. It is, indeed, a city of marvels, little and imperfectly known, and the Moor Rasis had it that 'que non ha home en el mundo que cumplidamente pueda, contar las maravillas de Mérida.' Emerita Augusta was founded 23 B.C., and the veterans (Emeriti) who had served in Calabria were quartered here by Augustus. It became the capital of Lusitania. The Goths spared the Roman works and built an alcazar. It was taken by Alfonso the Learned 1229. The principal sights are El Tajamar, a Roman dyke of masonry executed to protect the bridge against inundations. The Arch of Santiago, 44 ft. high, built by Trajan, as well as the bridge and much mutilated temple of Diana, now the Palacio of Conde de los Corbos, where admire the columns and other vestiges of Roman art. The ruins of the temple of Mars, the amphitheatre outside the town to east—called familiarly Las siete Sillas, from the seven tiers into which the seats are divided. The proscenium is wanting alone that it should be perfect. The naumachia—commonly called Baño de los Romanos. The celebrated aqueduct, which consisted of three tiers of arches, and brought the water 4 miles distant, and of which there only remain now some thirty pillars called Los Milagros; another aqueduct, also Roman, and which consists of 140 arches. The Circus Maximus, once the Roman Hippodrome, in a hollow to right of Madrid road, 1350 ft. long by 335 ft. wide; eight tiers of seats still remain; from it the view of Mérida will please the artist's eye. The forum stood near the convent of las Descalzas, of which some few shafts of columns are all that

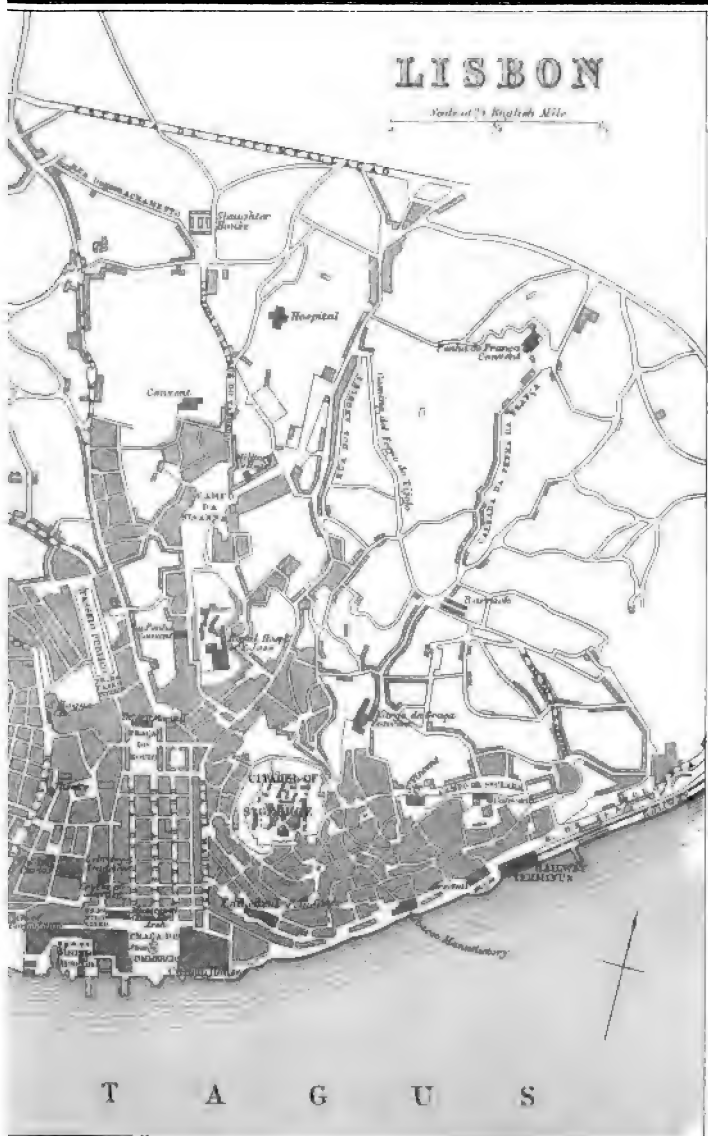
remain. Visit also the semi-Moorish palace of Condes de la Roca; an excursion may be made 3 m. north to Lago de Proserpina and Charca de la Albufera. The huge Roman reservoirs, the towers of which are still called Bocines. 6 m. from Trujillanos is another large reservoir called Albuera de Cornalvo.

**Badajoz.**—*Inns:* Fonda Central; Casas de Huespedes. All bad. Pop. 23,434. Capital of province of same name, and captaincy-general of Estremadura, on the left bank of the Guadiana, which is joined here by the Rivillas. The town stands picturesquely on the slopes of a hill, which are crowned by the ruins of an old castle. Though the largest town in Estremadura, and a bishop's see, it is but dull, without many historical associations. The Campo de San Juan is a large square, where stand the cathedral, town-hall, theatre, principal shops; in the centre is the shady salon, the most fashionable promenade. The churches are not remarkable. The cathedral, as becomes a church situated on an exposed frontier, partakes of the fortress style, and is bombproof. The interior consists of three naves, with an unmeaning high altar, and a fine tomb of Bishop Marin del Rodezno. The silleria is well carved. There are some good pictures—a Magdalen by Cerezo, and in the chapel the Sta. Ana. Several pictures by Morales, a Badajoz artist, and called by some the Parmegiano of Spain. The cloisters are fine. In the church de la Concepcion are two Morales, unfortunately retouched. The bridge across the river is a fine work of Herrera. Badajoz is familiar to readers of history of the Peninsular war. It was besieged by Marshal Soult in February 1811, and though the place was well fortified, and had a strong garrison under the orders of General Menacho, and moreover was protected by an auxiliary force established in the intrenched camp of Santa Engracia, it at length surrendered to the French, this success being principally the result of the death of the governor, and the previous successful attack and possession of the camp; but no sooner had the works been repaired, than Marshal Beresford, who commanded the Anglo-Portuguese army,

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## LISBON

*Verde et al.* / *Knight's Moves* 1115

John Bartholomew & Co. Edin.



suddenly appeared, and invested the town. Marshal Soult, who was then at Cadiz, hastened back at the head of 17,000 men. The allied army met them at Albuera, fought bravely, yet would have lost the day through the weakened position occupied by Marshal Beresford, who even ordered the retreat, but was saved by Earl Harding and the 57th. The French loss amounted to between 8000 and 9000 men, and that of the allies to 5323. The Duke of Wellington, after the capture of Ciudad Rodrigo, lost no time in attacking Badajoz, March 1812. The place was defended by Philippon and 5000 French. The trenches were opened the very day of the Duke's arrival, for no time was to be lost, as Soult was on his march from Seville, and Marmont from Castile. On April 8, the assault took place on the S.E. of the city. The resistance was tremendous. Colville Burnard's troops were mowed down, Walker's division (the 5th) got in at the San Vicente bastion W. of the town, and Picton carried the castle to the N.E., thus winning the day. The town was sacked, and the Duke and officers were unable to prevent most deplorable excesses.

The Portuguese frontier is reached soon after leaving Badajoz; the river Cayad is crossed, which separates here Spain from Portugal, near which, in 1382, King Fernando I. of Portugal, heading an army 16,000 strong, including 1200 English soldiers under the Earl of Cambridge, met the Castilian troops commanded by Don Juan, and witnessed a tournament, in which Miles Windsor was knighted by 'the souldich de la Trane.'

*Elvas*, the first Portuguese town, pop. 12,000, bishop's see, the most important fortified city in the kingdom, situated on a rugged hill on the right bank of the Guadiana. Its fortifications are among the strongest in Europe. They were principally the work of Prince Lippe Bückeburg, and date from the last century. The city, the key of the Portuguese frontier on the left side, is almost impregnable, being defended by Fort Sta. Lucia, a quadrangular work south of city; Fort Lippe, which contains a tank capable of holding a depth of water of 24 feet, filled by means of an aqueduct with three rows of arches. Elvas has, besides, a Gothic cathedral, with a grand marble sarcophagus, and a remarkable painting of the Assumption by L. Grameira; a theatre, a cannon-foundry, etc. Fine views from the ramparts.

*Portalegre*, 7500 inhabitants, bishop's see, province of Alemtejo. The Cathedral, Casa de Camara, etc., are not interesting sights. In the vicinity fine marble quarries; the Serra of that name is 2200 ft. Shortly after leaving Crato, formerly the principal head-quarters of the Portuguese knights of Malta, the Seda is crossed on an iron bridge, and we reach *Abrantes*. This city (pop. 6000), an important military position, rises on the plateau of a hill clothed with olives. The retreat of the French army under Marshal Junot came here to a close, and was so admirably carried out as to cause Napoleon to reward his general with the dukedom of Abrantes. The church of San Francisco is well worth seeing. Some trade in corn, brandies, and fruit. The soil is very fertile, and the aspect of the country very pleasant. We are now in Estremadura. Near Barquinha, two lines join; that of Lisbon to Oporto, and of Lisbon to Badajoz.

*Santarem*, 9000 inhabitants. *Inns*: Hotel da Felicia. The Roman Scalabis, or Præsidium Julium; cap. of an administracão, so called from St. Yrene, about whom there is a local legend. The city stands on a knoll, north of the Tagus, and is defended by an old castle. The town is built; the streets narrow and winding. It was the residence of the kings of Portugal from Alfonso III. (1254) to the reign of João I. Its churches are interesting, but either modernised or defaced; such as S. João de Alporão, now a theatre, but with good romanesque remains and a fine tower, and W. Marigold; Church of Graça, with a very fine tomb of its founder, Count of Ourem. Here was buried P. A. Cabral, the discoverer of Brazil. The mosaics of the Church of the Jesuits; the 13th century Sta. Maria de Marvilla; the Church of St. Francis; a convent of same period, with a fine crucifix on left of the principal doorway. Remains of ancient walls; ruins of castle where the Cardinal King Don Henrique was born and resigned his crown, and was buried.

*Villafranca*, said to have been built by French crusaders after the capture of Lisbon from the Moors; pop. 4700. The line crosses salt marshes, pasture land, then farther on some olives, and orchards, and Lisbon is reached.

For omnibuses, etc., see Directory.

## LISBON.

**Hotels.**—1. The Hotel Braganza. A large red building, very conspicuously situated on a hill in the centre of the city, and with a splendid view of the Tagus and of the anchorage. It is the most aristocratic of the hotels here, but somewhat dear, 2500 reis per day. A long



front to the South sheltered from cold winds.

2. Hotel Central, on the Caes (quay) of Sodre, close to the river, is more generally preferred. It is exceedingly large, and very conveniently situated. 3. Durand's Hotel, kept by an English landlady, in the Largo de Quintella, is comfortable, very respectable, and quiet. The prices are generally 1800 reis (about 8s.) a day, for each person occupying a bedroom only, and dining at table d'hôte. Service is 6d. a day. At Durand's a second floor, large bedroom and sitting-room, £1 a day for two persons. Wine and ale are not included. There are, besides, cheaper hotels in the Chiado. At Mrs. Lawrence's Boarding House (Rua Sacramento da Lapa), Buenos Ayres, good decent rooms may be obtained.

**Restaurants**, called 'Casas de Pasto.' Few, and not good. The best is *Matta's*, Rua Nova do Carmo, with views on the bay and Quay de Sodre. Dinners à la carte, 480 reis. *Isidro's*, in Rua do Ferregial de Baixo No. 16, à la carte, 360 to 400 reis.

**Cafes**.—The largest and best is *Loja de Neve* (literally Ice-Shop), in Largo de Camroens, near Theatre de D. Maria. *Café do Madrid*, Rua do Outeiro 5; *Peninsular*, Rua do Ouro, and one or two good ones in the Praça do Rocio.

In point of situation, Lisbon stands almost unequalled in the world, being comparable only, in this respect, to Constantinople, Naples, and, we may add, Stockholm. The traveller, as he softly glides along the 'auriferi ripa beata Tagi,' beholds at once the city rising gloriously from the very banks of the broad, glittering Tagus, on a succession of hills, the highest of which is that of Buenos Ayres, with Cintra's picturesque range on the left, and the coast studded with cheerful villas nestling amid orange groves. Her many convents, palaces, and public buildings are neither lost or confusedly grouped in the dense mass of the houses, or masked by dips or walls, but stand out boldly isolated, and in the full view of individual character. The houses cover an area of some 4 miles E. to W. On the N. and from its icy blasts the city is sheltered by a range of high hills, which

extend from the sea coast to Alhandra on the Tagus. The entrance or mouth of the river is defended by several forts and batteries. The harbour is excellent, and can shelter 10,000 ships at a time. The quays 'caes' are broad, and built on a large scale, and the largest men-of-war anchor close to the city. But except for the advantages of its wonderful situation, Lisbon is far from being a handsome or an interesting city. It is deficient in those objects which form the usual attractions of Spanish or Italian cities; for the buildings, though in many cases handsome, are mostly modern, of uniform style and unartistic appearance. There is a complete lack of picture-galleries, fine old churches, ornamental squares, of gardens or drives.

**General Description**.—Lisbon is divided into six 'bairros,' or districts—viz., Alfama, Bairro Alto, Mouraria, Santa Catherina, Rocio, and Belem. It contains 355 streets, 12 squares, 6 theatres, 36 public fountains (chafarizes), 200 churches. The oldest portion of the city lies between the castle and the river, constituting the district of Alfama. The streets are more like lanes, and have retained the characteristics of the Moorish and Portuguese mediæval ages, being narrow, winding, steep, irregular, and we must add, very dirty and ill-paved. The more modern portion, situated west of the former, and on lower ground, was rebuilt after the great earthquake of 1775. The streets here are well paved, clean, and with handsome houses. Still further west is, however, the most fashionable and most frequented section, the residence of the English, foreign diplomatists, etc.—viz., the district of Buenos Ayres. The practice with Portuguese of giving nicknames, not only to persons but to streets, makes it somewhat difficult for a stranger to find his way by reading the names marked at the corners. Thus, few can point out the officially denominated Rua Bella da Rainha, but every one knows its more familiar appellation, Rua da Prata. The same happens with Rua Nova da Princeza, better known as Rua dos Fanqueiros; etc. The most important streets are: Rua da Prata (of silver); R. do Ouro (of gold); R. do Chiado; R. Augusta,

etc. The principal squares are: *Praça do Commercio*, better known to English residents as Black Horse Square. It is 585 feet E. to W., by 5366 N. to S.; and is situated in the lower and more busy district, which was rebuilt after the earthquake, by order of the Marquis of Pombal. It is better known as *Terreiro do Paço*. It is washed on its south side by the Tagus, from which it is separated by a broad quay; and on its three other sides formed by handsome buildings—viz. the Stock Exchange (*Bolça*), a large classical edifice, erected 1775; the Custom-house, 'Alfandega,' the India House, the magnificent naval arsenal, the public offices, central Telegraph Office, and Town Hall. On the north side, leading to Rua Augusta, stands a fine triumphal arch; in the centre is the fine bronze statue of King José I., erected by the Lisbonenses to the 'rei sabio,' who ordered the rebuilding of their city. *Praça do Rocio*, officially, *Praça de D. Pedro*. A fine broad quadrangle, curiously paved with coloured stones. Here stands the Theatre de Donna Maria, on the site of the Inquisition. The Church of Carmo is seen from this square, rising on a hill. The streets are safe by night, as well as by day; the inhabitants obliging, and willing to come in aid to the rambling stranger; but walking, and driving even, are far from pleasant, on account of the great differences of level, the extent, and the intricacy and difficult nomenclature of the streets. The principal market-places are: *Praça da Figueira*, near the Rocio, at the top of Rua da Prata, where fruit, vegetables, poultry, eggs, milk, and flowers are sold; *Ribeira Nova*, or fish-market; etc. The principal fountains are—A Samaritana, Belem, etc.—of no interest. 3000 'Gallegos,' or Galician-Spaniards, are employed in carrying the water from these chafarines to the houses. These honest, hard-working fellows are the best and most numerous class of servants both in Portugal and Spain.

**History.**—Lisbon is said to be derived from Olyssipo, Ulyssipus, corruptions of Ulysses, who is claimed by native writers as the founder; others say, from a Phœnician word, 'alis ubbo,' meaning 'a

delicious bay.' Howbeit Lisbon and its district were of no importance under the Romans, when it was called, in honour of J. Cæsar, Felicitas Julia. During their rule, Mérida (*Emerita*) was the capital of Lusitania, and the Suevian kings held their court at Porto. It fell into the hands of the Moors soon after the battle of Guadalete, from whom it was finally taken, in 1147, by its first king, Alfonso Henriques, after a protracted siege. In the reign of João I., it became the capital of the kingdom, and was raised, 1394, to the rank of an archbishopric. There is little doubt, we believe, that had Philip of Spain raised this sea-capital to be the metropolis of his monarchy, the secession would not have taken place; and what with Barcelona and Cadiz as emporiums of trade with the east, and the situation of Lisbon with respect to the trade with America, it is difficult to say to what extent the prosperity of the Peninsula would have been carried. At the very time Lisbon had reached the acme of its splendour and commercial importance, the great earthquake—more important than those which preceded it, and, let us hope, the last of those with which geologists still threaten the city—took place, 1755, causing the death of 80,000 inhabitants, and the destruction of property to the amount of twenty millions sterling; shattering to pieces splendid edifices and untold treasures of art. From so terrible and sweeping a calamity, Lisbon has not as yet completely recovered.

**Climate.**—The climate is very temperate, but variable, and not suited to invalids; but it is beneficial to convalescents, and most weak constitutions. The mean annual temperature is 61°; winter, 52°; spring, 60½°; summer, 70½°; and autumn, 59½°. The mean annual range is 60°, the mean extremes being 34° and 94°; and the mean daily range, during the twenty-four hours, 15°. It is dry and bracing. The prevalent wind during nine months comes from the N.; during the three remaining months, the S.W. is the most frequent. The middle of summer is a trying season, on account of the extreme differences of temperature between day and night, during that

season. Frost and snow are very rare; high winds not uncommon; but winter usually mild and agreeable. The mortality is reckoned at 6765 for the mean annual range. November and December are very rainy. The spring begins at a very early season, and is beautiful.

Sights.—Palaces: *das Necessidades*, *Ajuda*; Churches: Cathedral, *San Vicente*, etc. *Graca*, etc.; Aqueduct of *Agua Livres*.

The *Palace das Necessidades*, the residence of the kings of Portugal, stands on a hill, and commands a fine and extensive view. It was built near the site of a hermitage, under the invocation of Our Lady 'of Wants,' which was rebuilt into a royal chapel. It is itself of no architectural merit, but contains a fine collection of works of art and vertu, got together by K. Dom Fernando, besides a library full of precious MSS. The gardens are full of aviaries, exotics, and fountains. The present king, however, ordinarily inhabits the *Palace da Ajuda*, a very large but unfinished building, erected by King João VI. The state apartments are spacious, and contain some pictures by Portuguese artists, and allegorical statues of no merit. The *Palace de Belem* contains a fine suite of apartments. This royal, Belem, residence, so called from its celebrated convent church (for description of which see next page) was originally a Moorish stronghold. The State carriages (51), which may be seen without an order in the *Calçada da Ajuda*, Belem, are most quaint and interesting. *Palace of Bemposta*, a large white-washed building, faced with stone, on north side of Lisbon, built by Catherine of Portugal, widow of Charles II. of England, towards the end of 17th century. Uninteresting, and now turned into a military college.

The Cathedral, called *La Sé* (*Sedes, See*), rises on high ground, below the Castle of St. George, and not far from it. It was built on the site, and probably with the ruins, of a mosque, by Affonso Henriques, in 1147; was considerably injured by several earthquakes, partly rebuilt and modernised after that of 1755. Of the Gothic period it has retained the principal front, the choir, and apsidal chapels. It is a plain building on the whole, with a

gloomy interior, gingerbread rococo gilding here and there, and some fine railings. It contains a mausoleum of Affonso IV., who restored it 1344; the relics of San Vicente, patron saint of Lisbon; and a miraculous image. Around the building may be seen vestiges of the great earthquake.

*Church San Vicente de Fora*, so called because it was built 'outside' the city walls by Affonso Henriques; but was knocked down, and the present church erected, by Philip II., 1582. The west front is 100 feet in breadth, and 147 to the summit of the tower. It is one of the finest churches here. *N.B.*—Do not fail to see here the *Bursal Place of the Kings of Braganza*.

*Church Nossa Senhora da Graça*.—A cruciform conventual church, without arches; dates 1556, and contains the celebrated image of that Virgin, very gaudily dressed, holding a sword, and surrounded by numberless ex-votos. The domical basilica of *Estrela*, or *Coração de Jesus*, is a reduced copy of St. Peter's of Rome, erected 1779 by Queen D. Maria I. It is said to have cost 16 million cruzados. It is over-ornamented, but the marbles are very fine and varied, and the view from the dome one of the grandest in Lisbon. *San Roque* contains a fine chapel, built in Rome by order of Joaz V., packed up and sent here, where it was erected anew. It is said to have cost 14 millions of cruzados, and is most remarkable for the display of its magnificent Roman mosaics, with subjects of paintings by Raphael, M. Angelo, S. Reni. The marbles are also very beautiful; the pilasters are formed of porphyry, lapis-lazuli, verd-antique, and other precious marbles. We may also mention very briefly, *Loretto*, the most fashionable church in Lisbon; the ruinous but interesting *Carmo*, built 1389, 160 ft. long, whose fine tower, and the remains of its W. front and walls, should be noticed; *Na. Sa. das Mercês*, whose choir contains the finest picture of Gran Vasco. There is also an English nunnery, the *Brigittine Convent*. The nuns are successors of those who were expelled from *Sion House*, the seat of the Dukes of Northumberland, at the suppression of

convents; there is also an English college for the education of Roman Catholics intended for the priesthood. The cemeteries are devoid of any peculiarity, save the name of the largest, which is 'Os Prazeres' (pleasure-land); but was so called from being the site of the grounds and convent under the invocation of O. L. 'dos Prazeres.'

The *Mosteiro de Belem*, or *Jeronymos* (the name by which it is better known), is an appanage of the Belem palace. This very fine church was built by King Manoel (1500), on the site where Vasco de Gama embarked, July 8, 1497, on his great journey of discovery, and on the site also of a small heremital chapel, where that great discoverer and his companions passed the night previous to their departure. It is Gothic in its style, very richly decorated, constructed on piles of pine-wood, and the stone warm and richly tinted. Though commenced in 1500, a period of Gothic decline, it was not concluded till long after the Cinquecento had introduced its worst and latter features. The S. portal is most elaborately decorated with an exuberance of statue, niche-work, and pinnacles. In the apex is the statue of our Lady of Kings, and above the central shaft, dividing the double doorway, stands the effigy of Prince Don Henrique, the great promoter of discoveries, and one of the most enlightened princes that ever lived. The nave and transept are of the latest Flamboyant; but, though generally effective, its details will fail to satisfy the real artist. There are, doubtless, some exquisite bits of architectural carving; but they are lost, and buried, so to say, amid that profusion of gorgeous detailing and decorative 'modistry.' Observe, however, the eastern arches of the gallery, supporting the upper portion of the choir, which latter is classical; the singular plan of the transepts; the tombs of D. Manoel the fortunate, and his queen Donna Maria, on the north side; and on the south those of João III. and his queen Catherine. The cloisters are among the finest in Portugal, richly decorated and striking. They belong to the late Gothic style. Observe, in the church, the new tombs (1880) of Camoens and Vasco de Gama; also, behind the high altar the

resting-place of Catherine of Braganza, wife of Charles II. of England.

**Aqueduct of Aguas Livres.**—A magnificent Roman-built work, erected 1729, by King João V., to supply Lisbon with water. The works were conducted under the direction of Manoel Maio, and were finished in twenty years. The water is conveyed from a spot three leagues N. W. from Lisbon, to a reservoir in the city, near *Praca do Rato*. A large square tower contains a hall, with an enormous tank in the centre. The view from the top of it is very extensive. Descend to the aqueduct, which is 8 feet high, 5 feet broad, and consists of 127 stone arches, the highest of which is 263 feet.

These, with the handsome Cortes, Mint (*Casa de Moeda*), on the banks of the Tagus; the two-storeyed huge Custom-House, *Alfandega Grande*; the Arsenal do Exército, or *Fundição*, containing the cannon-foundry and a fine collection of weapons and engines; and the well-organised *Arsenal de Marinha*, constitute the most noteworthy public buildings in Lisbon. There are, besides, several well-managed hospitals (*S. José*, *Rilhefalles*, *Casa Pia*, *S. Casa de Misericórdia*), and the like, which do not interest the general tourist. Artists and literati are not to expect much from either the *Academia das Bellas Artes*, which contains, besides a good school of design, etc., some pictures of Portuguese artists, and a library—open daily, from 9 to 3; *Museo Real*, with a tolerably good collection of Portuguese paintings and historical portraits, and in the ground-floor a collection of stuffed animals, minerals, and Chinese and Indian curiosities; or the *Bibliotheca Publica*—open daily, 9 to 3, free admittance; *Bibliotheca da Academia*, 80,000 volumes—free admittance; and the *Archivo do Torre do Tombo*, which contains, however, some valuable documents, to examine which a special order is required. Botanists will do well to visit the *Jardim Botânico*, adjoining Hospital de S. José, which is open daily to the public; as well as that of Palace de Ajuda, open to public on Thursdays. The most frequented promenade is *Passeio Publico*, near the *Rocio*; and the very well laid

out and pleasant *Passeio da Estrella*, near the English burial-ground, where a band of music often plays in the evening.

**Public Amusements.**—There are six theatres—*San Carlos*, Italian Opera, open only during winter: performances on Sundays, Wednesdays, and Fridays—120 boxes (called *camarotes*), in five tiers (orders). *Theatre de Dona Maria*, in the north end of the Rocio; a very pretty *sala*: Portuguese dramas and operas. *Gymnasio*: small, much frequented; vaudevilles and farces—the best actors in Lisbon. During the summer there are several open-air entertainments. There are, besides, a middling bull-ring, where bull-fights take place, very inferior to those in Spain; horse circuses, etc.

### ENVIRONS.

The environs of Lisbon abound in beautiful scenery. The finest views are from the Church of N. S. da Monte and from Almada. Steamer in 15 min. to Cacilhas: short walk up to the fortress of Almada. The tourist will not fail, too, to visit Cintra and Mafra, the principal excursions around the capital.

Cintra, 5500 inhabitants, is distant fourteen miles from Lisbon, whence it is reached, in one hour, by frequent trains from the Alcântara Station, or by two trains a day from the Soldados Station. Many tourists, however, will prefer to ride or drive. A two-horse carriage costs 4500 reis to Cintra and back. Carriages of Cia. Lisbonense, Largo de S. Roque—to Mafra and back, two days, for two persons, 12,000 reis. The road is very pretty. On leaving Lisbon, through the suburb of 'Sete Rios,' the tourist passes by several handsome villas: the first, that of Laranjeiras (orange-grove), is the property of Conde do Farrobo; the grounds are well laid out, and ornamented with cascades, ponds, fountains, kiosks, pavilions, statuary, etc.—to visit which, apply at the owner's house, in Largo do Barco de Quintella. Two roads branch at Sete Rios, one leading to Campolide and Bemfica, and the other to Cintra, Collares, and Mafra, which we shall follow. The Palace of Ramalho comes in view. It

was once the residence and the place of confinement of the Empress-queen, Carlotta Joaquina, wife of João VI., who refused to swear to the constitution of 1822. Two or three small hamlets are crossed, a few uninteresting villas are passed, and Cintra comes fairly in view. The village stands near the mouth of the Tagus, on the edge of the rocky Serra de Cintra, whose altitude varies between 1800 and 3000 feet. There are two or three fair hotels: the best are Victor's and Mrs. Lawrence's, both kept by civil and obliging English-born landladies. There are also several good lodging-houses. Cintra is the summer residence of the upper classes of Lisbon, and a great favourite with English residents, who have built several of the prettiest villas. It is very gay and pleasant during the season; spring being the best time of the year to make an excursion. The chief objects of interest are the Palace, the Penha Convent, Moorish Castle, etc.; but the scenery itself is the principal attraction. Lord Byron exclaims:

Lo! Cintra's glorious Eden intervenes,  
In variegated maze of mount and glen;  
Ah, me! what hand can pencil guide, or pen,  
To follow half on which the eye dilates!

Southey declares it to be 'the most blessed spot in the habitable world!' The mountains, the ancient Montes Luna, lie N. E. and S. E., terminating in the Cape de Rocca. On the south side their aspect is not pleasing; and the country itself, bare, parched-up, and arid, affords a wild, dreary prospect, very forcibly contrasting with that on the north side.

The Palace, to see which permission should be obtained from the superintendent, Almocharife, is a medley of Moorish and Christian architecture, having once been the Alhambra of the Moorish kings of Lisbon, and subsequently continued to be the favourite summer resort of its Christian monarchs. It was, however, mostly rebuilt by King João I., and completed by Don Manoel. Don Sebastian lived here, and left it to go to Africa; and Don Affonso VI. was confined within a very narrow room. Its fountains, gardens, terraces, arcosonado ceilings and agimaz or Moorish windows, and rich

arabesque tracery-work, mingle not inharmoniously with features common to an architecture so different as a whole, yet similar in many details. Among other halls, the Sala das Pegas, the magpie's saloon, is remarkable, and so called from being painted all over with magpies holding each a white rose, the emblem of innocence; and in their beak a legend, with the words 'Por Bem,' 'All Fair,' 'Pour le bon motif,' being allusive to the reply which King João I. gave to his queen, the English Princess Philippa of Lancaster, on being discovered in the act of kissing one of her maids of honour; upon which, moreover, that *re galantuomo* ordered the present painting, by way of out-satirising satire. Another hall, 'Sala dos Cervos,' is also interesting, from the arms of seventy-four of the Portuguese nobility being painted on the circular roof, each dependant from a stag's (cervo) head, those of the houses of Tavora and Aveiro being erased, for the part they took in the attempt against the life of King José I. There is also a fine marble chimney, sculptured by Michael Angelo, and the gift of Pope Leo X. to King Manoel.

**Pena Palace.**—Donkeys and a guide (400 reis) are hired to ascend the granite hill, on the summit of which rises this, a former hieronymite convent, repaired and enlarged by King D. Fernando, at the suppression of convents. Its appearance is that of a Gothic castle, though retaining partly the character of its former monastic distinction. In the chapel may be seen a fine transparent marble retablo, with well-carved scenes from the New Testament by an Italian artist. The grounds and gardens are very charming, and the view from the highest point striking and almost boundless.

**Moorish Castle.**—Proceed next to the summit west of latter, which commands Cintra and its vicinity. Half-way are some Moorish ruins, with a bath 50 feet long, 17 feet broad, and vaulted. The grounds are extensive, and tastefully improved. The *Cork Convent* was founded by D. João de Castro. It consists of twenty cells built in the rock, and lined with cork to keep out the damp. It is

desert now of its good Franciscan monks of yore. The recess is shown which was inhabited by the celebrated hermit Honorius, about 1598, at the age of ninety-five, who retired here at the age of sixty-five, to expiate a temptation which he avoided. Here, therefore,

'Honorius long did dwell,  
In hopes to merit heaven by making earth a hell.'

**Penha Verde.**—This beautiful quinta was once the residence of D. João de Castro, the celebrated Portuguese navigator, and Viceroy of Indies. It is now the property of Sir Francis Cook. The grounds are everything that climate, care, and taste can make them. The chapel, built 1542 by that great Portuguese hero on his return from the Indies, contains his heart.

**Monserate.**—Do not fail to visit this, the residence of Sir F. Cook. The house is most interesting, moreover a museum of curiosities, and the gardens exquisite. English travellers are admitted to the grounds by signing their names in a book at the entrance.

See also the Quinta 'Setiães,' where the Duke of Wellington and Marshal Junot signed the convention of 1808, which saved Portugal from a French invasion.

An excursion may be made to the Rock of Lisbon; also to the beautiful valley of Varzea and the town and wine-growing district of Collares, 1 league from Cintra, on the slopes of whose hills it is situated; and to the lake or 'Tanque' of Varzea; to the chestnut forest of Mata. The best way to make these excursions is on donkeys. 2 testões, or 11d., are charged for a donkey, for the whole afternoon, and 4 testões for the donkey-boy; but at the hotel these charges are dearer. To the *Rock of Lisbon* an excursion may be also made, for the view exclusively.

**Mafra.**—Two trains daily in 1½ hrs. Also Cintra to Mafra by road, 15 m., in 2½ hrs. by carriage; 5000r. going and returning. The huge palace—convent—barrack is a poor imitation of the Escorial, built by King D. João V., after the designs of the German (?) architect Ludovici, 1717, thirteen years

being employed in its construction, which cost upwards of 19 millions of crowns (coroes). The Church was consecrated in 1730. The building forms a parallelogram, 770 feet N. to S. The queen's apartments are on the S.; those of the king look towards the N. In the centre is the church; the palace on one side, and the convent on the other. The palace is four storeys high, and of the classical order. The building is said to contain 866 rooms, 5000 doors, and 9 courts; and the roof would hold 10,000 soldiers at a time. The interior is, however, as great a failure as copies always are. The library, 300 feet in length, has a fine marble pavement, and book-cases of beautiful wood: 30,000 volumes. The belfry and clocks are one of the curiosities in the palace—the quantity of metal used for bells, etc., amounting to 14,500 arrobes for *each tower*. The church is the richest and most striking portion of the whole; and seldom, if ever, has a grander display and greater variety of precious marbles been seen. The magnificence of pavements, domes, walls, etc., owing to this material, baffles all description.

In the *Tapada Real*, close by, is a model farm, established by the late queen, carried on with English implements, and prosperous.

From *Maфра*, through *Guadil* and *Azueira*, military tourists may reach *Torres Vedras*, a town of 5000 inhabitants, with a poor inn. It is exclusively interesting on account of the celebrated lines of fortifications which, in 1810, were established by the Duke of Wellington. They extended 40 miles—from *Alhandra*, on the *Tagus*, to the mouth of the river *Zizandre*—and consisted of 130 forts, redoubts, and batteries. They are among the finest examples of military engineering; and their execution and design were more creditable than the gain of many a battle, often the result of chance.

We must also mention, around Lisbon, the *Torre de Belem*, distant 1 league west from *Torreiro do Paço*. It was projected by King *João II.*, and erected in the reign of *Manoel*. It was constructed in the very bed of the river, but is now con-

nected with the shore by a sandy strip of land, formed by the waters. It is most picturesque, and deserves a visit: admission easily procured. It is of no military importance, but interesting for its situation, architecture, and the ornamentation on its walls; the device more usually occurring being carved crosses of Christ, of which order (established by King *Diniz*, to succeed that of the *Templars*) the king was grand-master. The view from the top is very fine. The *Sala Regia* is a large room with an elliptic roof, and remarkable for its echo: two persons on the opposite sides of the room can hear the voices of each other, whilst they are inaudible to any other standing between them. The *Castle of St. George* is the citadel of Lisbon, which it commands, from the height on which it is standing. On the north is the gateway of *Memmoniz*, named after the gallant soldier of that name, who lost his life in endeavouring 'facilitar as hostes de *Affonso Henriques*, a entrada de Cidade.' The grounds and castle formed part of the former Moorish town. Within are barracks, prisons, batteries, etc. We may also mention *Queluz*, a palace built by *Pedro III.*, of no interest. The bed is shown on which that king expired: it is placed in the room of *Don Quixote*, so called from the panels with scenes from that popular hero's life. In the oratory is a monolithic pillar found at *Herculaneum*. The gardens, designed after those of *Marly*, near *Paris*, are worth visiting. *Bemfica* is the prettiest suburb of the capital, and contains upwards of 3000 inhabitants. It is charmingly situated, and contains several pretty villas and gardens, and a manufactory, once a fine Dominican convent, the residence and burial-place of King *Luis de Sousa*.

**Directory.**—*H. B. M. Minister*, His Excellency *G. Glynn Petre, Esq.*; *Sec. of Legation*, *Sir G. F. Bonham*; *Consul*, *G. Brackenbury, Esq.*, *Beco dos Apostolos*, *Rua das Flores*. *U.S.A. Consul*, *Mr. Wilbor*. *Spanish Consul*, *Juan de Castro*, *Rua de San Francisco*. *Church of England Service*—*Chaplain*, *Canon T. G. P. Pope*. *Service* twice on Sun-

days. A Protestant cemetery. *Bankers.*—P. Gomes da Silva, Rua da Magdalena 83; London and Brazilian Bank Ltd., Rua dos Capellistas 75. *Booksellers.*—M. Lewtas (English works), 26 Rua Nova do Carmo (Est. 1855); Silva (French), Rua Aurea 213; Ferreira (Portuguese and French), Rua Aurea 132. *Baths.*—Natural warm baths, beneficial in rheumatic affections, *Alcaçarias*, in Largo do Trigo; cold, tepid, etc., Rua Nova de S. Domingos. There is some excellent sea-bathing on the beach outside the river, between Belem and Paço d'Arcos. There are also good sands at Cascaes, etc., but more exposed to the Atlantic billows.

*Money Changers.*—Fonseca, Rua Arsenal; Silva, Rua Aurea.

*Doctors.*—Figueira, R. do Thesoura 18; Lahmayer, R. Santissima Trindade 56 (speak English). There is also an English surgeon at the Hospital Inglez.

*Chemists.*—Avellar, Rua Augusta 225. Botica Barreto, Rua Loretto. *N.B.*—English prescriptions should be marked 'British pharmacopæia,' as the Portuguese weights differ.

*Post Office.*—Praça do Commercio. Letters for the North can be posted up to 5.45 P.M., or at most pillar-boxes up to 5 P.M. Letters for England, etc., should be inscribed 'Via França.'

*Telegraph Office.*—Praça do Commercio. (See information upon p. 533).

*Conveyances.*—Cab (trens) stands in the principal squares. The tariff is as follows:—

Within old limits—

One or two persons	. . .	R.300
Three or four persons	. . .	400

Within new limits—

One or two persons	. . .	R.1000
Three or four persons	. . .	1200

By the hour—

	1 hr.	2 hrs.	3 hrs.
One or two persons	R.500	R.1000	R.1500
Three or four persons	600	1200	1800

The carriages of the Compia, Lisbonense, Largo San Roque, are the best. The charge per day is about R.3000 for two persons, R.3600 for four persons.

*Reading-rooms, Clubs.*—The Club Portuguese, Rua Nova do Almada; admittance by a member. The Gremio Litterario, same conditions. The Turf Club, Rua Garrett. The Associação Commercial, Praça do Commercio; English and French papers. The official gazette is the 'Diario do Governo.' A new English club has been opened in the Largo do Conde Barão.

*Boats.*—To go or come from steamers in the bay, 500 reis. *Commissioners*, or gallegos, are paid R.200 for a course.

*Books of Reference.*—

1. A useful 'Itinerario Lisbonense.'
2. 'Nova Guia do Viajante em Lisboa.' By Bordalo; Rua Augusta.
3. 'A Guide to Lisbon and its Environs.' By J. A. de Macedo.
4. 'Maфра et Cintra' (1873).
5. 'Una Semana en Lisboa' (1873).
6. 'Lisboa em quatro horas;' 'Lisboa em quatro dias' (1887).

## COIMBRA.

Capital of an administracão—Episcopal see—the third next city, but the fourth as to population, which is about 20,000 inhabitants.

*Means of Access—Routes.*—1st, From Lisbon.—A. by rail direct—by the Lisbon to

Badajoz line, as far as the entroncamento, or junction—ro6 kil.: fares, 1st cl., 2190r.; 2d cl., 1580r. (3d cl.); 2½ hrs. There take up the Oporto line, to Coimbra—111 kil.: 1st cl., 2040r.; time, 3 hrs.; total, 5½ hrs. from Lisbon to Coimbra. *N.B.*—This is the speediest and easiest plan to reach the latter; but those in



quest of scenery, and to whom such advantages are secondary, will, of course, do better to follow route *B*.

*Route A*.—The first station after leaving the junction is that of *Thomar*, 5000 inhabitants. *Inns*.—Hospedaria de Cotrim, in Rua da Levada. This town, the ancient Concordia, and near the site of Nabantia, stands picturesquely on the Nabaô. It is one of the few interesting towns in Portugal, with respect to its ecclesiology. Its principal sights are—on the hill which rises west, the large Convent of the Order of Christ, the Bridge, Churches of S. John, etc.

*The Convent*.—It is the most remarkable one in the kingdom, after that of Batalha, and was once considered among the finest in Europe. The Templars, who entered Portugal under the reign of Count Afonso Henriques, settled some time afterwards at Thomar, erected a strong castle, and successfully repelled the numerous army of Moors which besieged the city in 1190. At the suppression of that order, King Diniz instituted that of Christ (1319), which succeeded to the former's property, and whose principal seat was finally fixed at Coimbra, in 1449. Before entering, notice, close to the walls, the remains of Chapel of Sta. Caterina; and also a finely sculptured tomb and effigy of a knight. The Templars' Castle lies a little to S.E., and now belongs to Count Thomar, better known as Costa Cabral. The convent consists of nine cloisters. The aqueduct, close by, was commenced by Philip II.; finished by Philip III., in 1613. The church is entered by a fine S. door, decorated with statues of St. Mary, and saints; and the ornamentation is of the Gothic decline—very exuberant and tasteless, being scarcely redeemed by the novelty and originality of the plan. The high-altar is in the centre, and the trascaro pannelings are richly decorated. Notice the vaulting with arms of Portugal, Don Manoel's sphere, crosses of Christ, the rich east end, the chancel-arch, and west-end door. The cinquecento two-storeyed cloister, south of church, should also be seen. In the east tower hangs the largest bell in the kingdom. The *Church of St. João Baptista* has a fine west flamboyant door, a choir with azulejos, with paintings by Gran Vasco, and a tower with an effective spire.

The *Bridge* is Gothic, and most picturesque. The Romanesque Church of N. S. dos Oliveas is ascribed to the Templars. Notice the choir, apsidal windows, azulejo vaulting of south aisle, a fine west rose-window, and west door. We shall also mention, to ecclesiologists, the Chapel of San Gregorio, that of La Piedade, etc. The

town is thriving, and contains a large cotton manufactory, etc.

*Chão de Macas*, a tunnel, 2089 feet in length; and another, 1968 feet, at *Albergaria*. The river Soura is crossed at *Vermoil*, and *Pombal* is reached. This small but somewhat interesting town, of 4500 inhabitants, was founded by the Templars in 1181. There are some Moorish ruins, the remains of the Templars' Romanesque Church, and the modern Igreja Matriz, interesting as having been for some time the burial-place of the celebrated Marquis of Pombal, one of Portugal's greatest statesmen, born May 13, 1699. Proceeding on our journey, we cross the Mondego at *Saveiro*, and soon after arrive at Coimbra.

*Route B*, by Alcobaca and Batalha. Most interesting to ecclesiologists, and those who wish to enjoy the scenery of this part of Portugal. From Lisbon by the new line to Figueira da Foz, *viã* Caldas da Rainha and Torres Vedras (2 trains per day), as far as *Vallado*. From thence drive to Alcobaca, in half an hour, from Alcobaca 13 miles to Batalha, and from Batalha to Leiria, on the Figueira da Foz line, 7 miles (or return to Vallado and Lisbon). Fair sleeping accommodation at Batalha and at Leiria (Novo Hotel dos Caminhos de Ferro). Or drive all the way from Caldas; or, as formerly, from Carregado on the Lisbon-Oporto line, reaching Batalha in the evening, after visiting Alcobaca on the way, and proceeding on the third day to Pombal or Condeixa, and the fourth day reaching Coimbra. There are decent estalagems (inns) at Alcobaca, Batalha, Pombal, and Condeixa. The stages are called 'estacaos de muda.' Shortly after leaving Carregado, *Alemquer* is reached—an old city, with Moorish walls, and some manufactures. The country becomes woody near *Carreiras*. In the distance is seen the salt lake Lagoa, connected with the sea by a channel; and *Caldas da Rainha* is reached—population, 5000 inhabitants. This watering-place, whose hydro-sulphuretted springs are most beneficial, stands on the right bank of the Arnôya, at the foot of Sierra de Boira; is clean and well paved, and surrounded by pretty gardens. The hospital was founded by Queen Leonor, who was the first to draw physicians' attention to the springs. It was rebuilt by João V. There are five springs, with a temperature of 92° Fahr. The water is limpid and very gaseous, containing 16 per cent of carb. and sulphd. acid. The accommodation is excellent. The Church of N. S. do Populio, which forms part of the hospital, has some good sculpture, an elegant belfry, and the walls in the interior lined with

curious azulejos. The Casino Library contains some interesting books. The country between this and Alcobaca is very charming; the road is steep. Those who can spare time should visit *Obidos*, 3½ miles S.W. of Caldos, a curious mediæval little town, abounding in Gothic and Moorish remains, and containing seven churches, with curious tombs, etc.

*Alcobaca*, 1500 inhabitants, situated at the junction of the rivers Alcoa and Baça, two small watercourses which have formed its name. The town is clean and pretty. The sights here are: the very interesting Church of Alcobaca, the largest Cistercian convent in the world, and the Moorish Castle.

The convent was founded 1148, by Afonso Henriques, who peopled it with monks, sent expressly by St. Bernard, at that king's request. It was finished in 1222, and presently became one of the most powerful centres of the Cistercian Order. The length of the church is some 360 feet, the height 70. The front is plain and unprepossessing. In the centre rises the gable of the church, flanked by two towers, and crowned with a statue of the Virgin. On each side extend plain bare wings. The interior is of a pure Gothic style, beautiful and simple. It consists of a very large nave, with twelve very high pier-arches. There is no triforium or clerestory. There is a circular apse, a presbytery with nine chapels round, transepts with aisles. Thus are formed three naves out of the central one: the central, dedicated to the Virgin; that on left, to St. Michael; and that on right, to St. Bernard. The apse contains strikingly-beautiful windows, and these transepts are terminated by two fine rose-windows; but the most important feature are the tombs. In the south transept chapel are the tombs of Afonso II. and Afonso III., and their queens. Notice, more particularly, in a chapel on the right, the mausoleums of D. Pedro and the celebrated *Da Ignez de Castro*. The two lovers have been placed foot to foot, in order, according to tradition, that at the resurrection, on rising from their tombs, the first object that should meet their eyes might be each other's beloved forms. Nothing can exceed, in exquisite delicacy and grace, the queen's tomb, and her lace-like ornamentation. *Da Ignez's* effigy was sculptured under the king's own eyes: the bassi reliefs represent the Last Judgment, Purgatory, Resurrection, and the sufferings of the earliest martyrs—all most beautifully carved. The chapels in the left wing are overloaded with tasteless ornaments, and contain a few plaster statues and azulega pavements. There is a fine west door, of seven orders. The central cloister, called *de D. Diniz*, is the finest. A grand staircase leads to

the large library, whose former 25,000 volumes and 500 MSS. have been removed to Bibl. Nac. Lisbon. Important works of restoration are being carried on, and attended with great success.

The *Moorish Castle* retains some interesting features of past importance. On leaving Alcobaca, the river Alcoa is crossed, and Aljubarrota reached—a village of no interest, save for its association with the great battle of that name, fought, August 15, 1385, between João I. and the Castilians, which decided the independence of the kingdom, and in memory of which that king erected the Convent of Batalha. The scenery loses now all its former charm, and the road becomes very steep, till we near the celebrated convent, whose pinnacles are seen rising through the trees.

*Batalha*.—The village of that name, 4500 inhabitants, rises on the banks of the Lena. Its principal sight—its only one, indeed—is the beautiful convent of that name, which is considered *the finest architectural monument in Portugal*. The whole building consists of five portions: the church, the founder's chapel, the cloisters and chapter-room, the smaller cloisters and monastery, and the chapel called *Capella Imperfeita*. It was built by King João I., in compliance with a vow he had made during the battle of Aljubarrota, and completed in 1515. The grounds and building were given by that monarch to the Dominican monks in 1388, three years after the victory achieved by him over the Castilians. The architects who designed the plan are said to have been a Portuguese, Afonso Dominjuez, and an Irishman called Aquet, or Huet, by the natives, but more likely Hacket. The style is German-Gothic, with an admixture of French details and orientalisèd decoration. Though defective in its proportions, the general design is good; and there are portions, such as the sepulchral chapels, which redeem, however much the rest may disappoint the observer. The ornamentation is of the richest character, often attaining a very high degree of beauty and perfection.

*The Church*.—It is cruciform in plan, not unlike that of an Italian basilica, a three-aisled nave, with two chapels at the eastern part of each transept. The extent from west to east is of 416 feet; that from north to south, including the monastery, 541 feet. The portal, which stands twelve steps higher than the level of the ground, is 28 feet wide by 57 high, and decorated with numberless statues, representing Moses and the prophets, saints, angels, popes, kings, etc., each resting on a richly-moulded pedestal and its peculiar attributes. The portal itself has still more sculpturing about it. A niche of triangular form contains

the effigy of our Saviour seated on a throne, a globe in one hand, whilst the right one is extended in the act of dictating to the four evangelists, whose effigies stand round. The interior is grand and plain. The length of choir and nave is 266 feet; the height, 90; the bays are eight in number. The pier-arches rise to a height of 65 feet; and there is no triforium. The high ogival windows are richly painted. The first chapel to the north is dedicated to St. Barbara, and contains the tomb and defaced shields of the D. of Aveiro; the next, of N. S. do Rosario, contains that of D. Isabel, wife of Afonso V. The south chapel is the burying-place of the family of the De Sousas. The choir is of no interest, and its details modernised. Before the *high altar* is the tomb of the founder's son, Don Duarte, and his queen, Leonor (1433-38).

*Capella do Fundador.*—The interesting feature here consists in the original plan, being that of 'the largest Gothic dome attempted.' The octagonal lantern is 40 feet in diameter, and rests on eight large piers, with exquisitely designed arches, with mouldings gilt and coloured. Notice everything here: the windows, vaulting, and, above all, the magnificent mausoleums of D. João and his queen Philippa of Lancaster, who is said to have influenced the choice of the design, and contributed to the beauty of many portions. Their effigies are very fine: observe the arms of Portugal close to the order of the garter, and the royal motto, 'Il me plait,' alternately with the Portuguese 'Por Bem.' In niches on south side are the tombs of the founder's four younger children—viz. the celebrated Prince Don Henrique, with his motto, 'TALANT DE BIEN FERE'; Fernando, Grand-master of Aviz, with his motto 'LE BIEN ME PLAÎT'; Don Pedro, with his 'DESIR'; and on that of João, 'JE AI BIEN RAISON.' The altars, once with paintings by Gran Vasco, are of no interest. This beautiful chapel, as well as other portions of the structure, has been injured and partly defaced by the French, but is being, like all the rest, very carefully restored, in a style worthy of this, one of the most superb examples extant of Gothic decorative art.

*Cloisters* are entered through a plain vaulted sacristy, which contains no object of interest save a few relics of João I. The chapter-house (Casa do Capitulo) is one of the most interesting and beautiful parts of the building. It is an almost perfectly square hall, with a magnificent stone cupola, lighted by an exquisitely designed three-light window with coloured glass: subject, the Passion of Our Lord. It is the masterpiece of Mateo Fernandez, its architect. In the centre are the modest wooden coffins of Afonso V. and his

queen Donna Isabel. The cloisters are among the finest in the world. The entrance to them is most beautiful, though somewhat heavy. The proportions are 180 feet square, each side pierced with seven windows, of most effective tracery. The sculpture, the fountains, the N. W. angle and its ornamentation, are all most strikingly beautiful.

*Capella Imperfeita*, so called because it was never completed, is an octagonal chapel, built by Don Manoel in that flamboyant, over-ornamented Gothic, peculiar to many Portuguese erections. Its principal feature of interest consists in its wonderfully decorated western arched entrance, which exceeds all that fancy could imagine. The principal decorative subject seems to be a series of knotted cables, with the often repeated and hitherto unexplained words, 'tenyas erei,' and the globe, the canting arms adopted by Don Manoel. The portion allotted to the dwelling of the monks was burnt in 1810; and the grand spire, which rose N. W. of transept, was struck by lightning, the present fine one being, however, a good substitute.

*Leiria*, which is next reached on leaving Batalha, possesses no object of interest. Its cathedral is a modern building, and its castle, once very strong and important, is all in ruins. *Pombal* is the next town of any importance on the road. From latter, through *Redinha*, we get to *Condeixa*, a clean little town, of 1200 inhabitants, in the province of Beira, 15 kils. from which stands *Coimbra*.

*Route C.*—By Torres Vedras (see that name and route from Lisbon), whence by Ramalhal, a league left from which is the little village and battlefield of Vimeiro, where, August 21, 1808, Sir Arthur Wellesley defeated Junot's army, which led to the convention of Cintra, then continue by Roliça, the scene of a hard-fought action that same month and year, and but a few days before, between Sir A. Wellesley and the French forces under De Laborde, the result of which was not decisive, but unfavourable to the British troops, whose progress was momentarily checked. Hence to Obidos, already described, Route A, whence an excursion can be made to Cape Peniche and the Berlengas, of little interest to the general tourist; but the former of which, being one of the most important fortifications in Portugal, the military tourist will do well to visit. The peninsula of Peniche is 1½ league in circumference, contains 3000 inhabitants. Its church, de la Misericordia, contains 55 oil-paintings of some merit. A good harbour, Cape Carvoeiro, at the extremity, is very picturesque. The

Berlengas opposite are a most dangerous group of rocky islands, the largest of which is inhabited. A lighthouse and a fort.

### COIMBRA.

*Hotels.*—The best are Hotel do Mondego and Hotel do Caminho de Ferro—neither first-rate. Charges about 1000 reis a-day, all included.

The situation of this city, on a rocky hill and its slopes, at the foot of which flows the Mondego, is most picturesque and pleasing. It is no less interesting for its historical associations, the environs, and the excursions which are to be made in the vicinity. The streets are narrow, steep, and dirty. 'Coimbra,' says Murphy, 'is about as rocky as Oporto; in either place it is impossible for old and gouty people to walk.' It was for a long time a Moorish stronghold, but was wrested from the Infidel in 1064 by the armies of Don Fernando the Great and the celebrated Cid, Don Rodrigo de Bivar. Coimbra became the capital of the kingdom till the reign of João I., after whose election, and at the request of the nobility and cortes, the seat of government was transferred to Lisbon. The city has figured, moreover, very conspicuously in modern times too, for it was in its vicinity that the celebrated battle of Busaco was fought, September 27, 1810, between the Duke of Wellington, at the head of 40,000 men, most of which were Portuguese recruits, and Massena's forces, numbering 65,000, the result of which was a glorious victory, won by British discipline and the irresistible onset of the 9th Regiment. There is some activity in the town, and several manufactures. The University, originally founded at Lisbon, was transferred to this city by João III., and soon became one of the most important in Southern Europe. It is still held in high repute; and its five 'faculties'—viz., of theology, law, medicine, mathematics, and philosophy—are much frequented, the number of students amounting to upwards of 960. The principal sights are—the Cathedral, Sta. Clara, University, Bridge, and the Quinta das Lagrimas.

There are two cathedrals. The new one is a modern uninteresting building; the earlier one, 'Se Velha,' is said to have been built on the site of a mosque, and retains portions of the original building, of the time of Afonso Henriques. Observe, among other objects of interest, D. Sisnando's tomb, 1260, on the right of the N. entrance; the fine flamboyant retablo of the high altar; the Romanesque windows in the transept; the tombs on either side of the high-altar; the excellent west door and window, of the Romanesque style; the azulejos, used everywhere, almost, and often with great effect; the fine chapel of the twelve apostles, etc. The other eight parish churches fail in interest, save that of Sta. Cruz, built 1515, by D. Manoel—a nave of five bays, tombs of the first kings of Portugal, Afonso Henriques and Sancho I. An upper choir, whose stalls, seventy-two in number, are most beautifully carved; the fine flamboyant cloisters and cara do capitulo. In the 'Santuário,' close by, are seen several interesting relics of Afonso Henriques, etc. *The Church of San Salvador* is a small Romanesque building of A.D. 1169, founded by Estevão Martinz, with a chapel of that name, worth seeing. *The University* consists of a series of buildings standing on the plateau of a hill, of great extent, but no magnificence. There are eighteen colleges in all; a fine library containing 60,000 volumes, most of which passed from the libraries of the suppressed convents of S. Bento, Sta. Cruz, and others. The collections of natural history, the laboratories, observatory, etc., are on a large scale, and admirably conducted. *Sta. Clara*, now all in ruins, was once a fine monastery; founded by Dona Mor Dias, 1286. It is interesting as having been the first burial-place of Dona Inez de Castro, who, seven years after her death, was disinterred, to be crowned in pomp, and be sworn fealty to as queen of Portugal. *Quinta das Lagrimas*, on the further side of the river, was the residence or refuge of the fair and poetical Inez de Castro, who was secretly married to the Infante Don Pedro, Afonso IV.'s son; and here, January 7,

1355, she was barbarously murdered in that king's presence, and by his orders; on learning which, Don Pedro rose against his father, laid waste the whole of Minho, and, on his accession to the throne, put the murderers to death, proclaimed his marriage, and ordered the coronation of the corpse. The story forms one of the most dramatic episodes in history, and has inspired many a poet besides Cam-

oens. The quinta is now the property of Don Miguel Osorio Cabral de Oastro, who allows tourists to visit the gardens; the spring, shaded by beautiful cedars, called Fonte dos Amores. The view of the city and river is very striking. The bridge and aqueduct, the botanical garden, which is also the most frequented promenade, should also be visited.

## PORTO (OPORTO).

Capital of province of Entre-Douro-e-Minho (Minho), an episcopal see, seaport; population upwards of 109,000 inhabitants, including the suburbs.

*Means of Access.* 1. *From England.*—Steamers leave London, Liverpool, and Glasgow, at regular intervals, for Oporto, which they reach in four days, but five more generally; passages being, of course, longer in winter. Regular boats, such as those of the General Steam Navigation Company, may be got about once a fortnight. (Fare from London, £4:4s.) For times and for other occasional and larger steamers see daily papers and announcements from time to time.

2. *From France.*—Steamers of Cie. Portugaise and Ligne Peninsulaire from Havre twice monthly.

3. *From Spain.*—Besides the riding-tours, etc. (for which see p. 553, 'Excursions in quest of Scenery'), by Tuy and Orense; or by the new frontier line of Salamanca and Medina del Campo. The latter is the most direct means of communication with France. For times and fares see the Spanish 'Indicador de los Caminos de Hierro,' or the 'Guia Oficial dos Caminhos de Ferro de Portugal.'

4. *From Lisbon, by sea;* pretty regular steamers several times a month. Time, about 15 hours. By land the most direct, by rail through Coimbra, distance, 332 kil.; time, 8½ hrs. (express train); fares, 1st cl., 6300 reis; 2d., 4900 reis (1st and 2d cl., no 3d cl.) Buffets at Carregado, Santarem, the junction (entroncamento), and Coimbra. Omnibuses in attendance at the latter station. For description of route as far as Coimbra, see that name. The scenery on leaving Coimbra is of no interest, and devoid of all beauty. From the station of *Mealhada*, and on the right, is seen rising in the distance the Serra de Bussaco, the site of the battle of that name, fought in 1810 between the British and French troops, and which added a laurel

more to the Duke of Wellington's crown of glory. *Aveiro*, 7000 inhab. This, the Roman Averium, a bishop's see, stands on the Ria of that name, possesses a port situated on the left bank and at the mouth of the Vonga. The Ria is a salt lake, separated from the sea by a bar of sand. Salt and fish are the principal articles of trade. Variero sailed from this place when he discovered Newfoundland.

*Ovar*, 10,000 inhab., on the river of the same name, and 5 kil. only from the Atlantic, is a prosperous town, busily engaged in exports to the colonies and N. coast of Africa. Fish is also an important article of trade. It is unwholesome and subject to malaria.

*Villanova da Gaia* is already a suburb of Porto, with which it is connected by a suspension-bridge.

## PORTO (or OPORTO).

*Hotels.*—The best are *Hotel Frankfort*, in Rua do D. Pedro; the *Grande Hotel de Paris*, Rua da Fábrica; and the *Hotel do Porto*, Rua Santa Catherina. The charges are about 1600 reis; they are all comfortable and quiet.

This very ancient and commercial city is built on the N. side of the Douro, on the slopes of the two hills 'Da Sé,' and 'Da Victoria,' about five miles from the sea. It is divided into three districts or bairros, and has four suburbs, which, with the former, cover an area of about two miles in length. Its thickly-grouped buildings rise in amphitheatre, with portions overhanging the beautiful river and its partly wooded banks. On the opposite bank stood the old Cale, now Gaya, which is said to have given, coupled with Porto, its present name to Portugal. This city has always taken a prominent part in politics, and was one of the first that

rose against the French invaders during the Peninsular war. In May 11, 1809, the daring passage of the Douro by the Duke of Wellington was witnessed by its wondering and elated inhabitants—a feat so boldly and suddenly accomplished, that, meanwhile, Marshal Soult was quietly sitting down to a dinner, which was eaten by the successful duke and his staff. The city is full of life and prosperity. The streets, some of them broad and handsome, are generally speaking very steep, dirty, and ill-paved. The houses are mostly of irregular construction, but comfortable inside. There are very few vehicles, on account of the differences of level. The quays are built on a very large scale, and, like the streets, are well lighted with gas. The principal streets are: Rua Nova dos Ingleses, which is broad, handsome, and very clean; over it, on a steep crag, is seen rising the Bishop's Palace; on the left, stands one of the largest buildings here, the English factory, built 1790. Observe the gilt and painted balconies of the houses. Rua das Flores is the best paved and wealthiest street in Porto, and is lined by goldsmiths' and cloth merchant's shops. In the former may be noticed the antique crosses and Moorish filigree trinkets. The gold was reckoned not long ago the purest in the world. In the *Calçada dos Clerigos* is the fine tower of that name, which is 210 ft. high, an erection of 1779, made at the expense of the clergy of Porto, whence the name. The view from the summit is extensive, and will repay the trouble of ascending the high granite steps. In and about Rua de S. Ildefonso live saddlers and hatters. *Rua das Hortas* is curious for the richly gilt and painted balconies of the houses which line its sides. There are twelve squares, the most remarkable of which are, *Praça de São Lazaro*, well planted, and with convents at the sides; and the *Campo dos Martires da Patria*, with a handsome hospital, courts of law, the Foundling Asylum, in which may be seen the wheel where infants are deposited. The new market-place, called *Cordoaria*, well supplied with meat, fish, fruit, and vegetables, and which should be visited on a

Saturday morning. There are besides several pretty promenades, fountains, and sites from which grand and extensive views can be obtained, such as 'Campo do Duque de Braganza,' 'Torre dos Clerigos,' 'Largo das Virtudes,' the 'Fontainhas,' etc. The Portuguese are active, enterprising, and more enlightened than in the rest of Portugal. Besides the wine trade, which constitutes its most important trade, there are several manufactures and banking establishments. The largest warehouses belong mostly to English firms by whom most of the foreign trade is conducted.

**Sights.**—Although Porto is a very ancient city, it is very poor in monuments, and will fail to interest sight-seers; we shall therefore cursorily mention the principal features of the *Cathedral*, or 'Se,' said to have been rebuilt by Afonso Henriques, and which rises on the summit of a hill, cruciform in plan; early pointed in style; has a nave with five bays with excellent clustered piers; eastern chapels to the transepts. The early Gothic cloisters are worth visiting; notice the sculpture and azulejo bases with subjects from the Song of Solomon; a fine W. end, with two classical towers and a magnificent rose-window. There are no tombs of interest, save one in the cloisters of Pedro Durão, ob. 1291. The Episcopal Palace, situated S.W. of the cathedral, commands a very fine view; its library is said to be good, and the staircase, the work of Bishop Mendonça, is very much admired. Close by is the *English Factory House*, erected 1790; it is all of white granite and is one of the handsomest buildings in the city; it is said to have been built from the designs of Mr. Whitehead, formerly British Consul at Oporto. It is now a sort of club-house, the ground-floor of which is used as an exchange. There are a good library, reading-rooms, dining-rooms, a ball-room 55 ft. long by 30 in breadth. Strangers are introduced through a member. The churches are all modernised, and offer no subject of interest. *The Church of San Martinho de Cedofeita* (Cito' Facta) retains some curious Romanesque vestiges, especially its N. and W. doors. The *In-*

*terior of San Francisco* is a strange mass of richly-gilt rococo. It is cruciform, and contains a fine W. window. The principal public buildings are:—the Orphan Asylum of Graça; Casa de Relação; the magnificent Hospital Real; the San Ovidio Barracks, which can hold 3000 soldiers, and the Town-Hall. There is a good public library, 65,000 volumes and curious MSS.; a handsome exchange, newly built; a picture-gallery formed by Mr. Allen, now the property of the town, and which contains also a fine collection of natural history; two clubs—viz. Assembla Portueuse and Feitoria Ingleza; a small but pretty theatre; a fine well laid out cemetery; a pleasant 'passeio,' and, on Sundays, the charming gardens of Count de Rezende are thrown open to the public, and should be visited.

The celebrated port-wine stores, 'armazens,' are situated in the suburb of Villanova de Gaya. The average export amounts to 35,428 pipes a-year, of which 27,294 are sent exclusively to the United Kingdom. The vintages of the Upper Douro may be reckoned, on an average, at 70,000 to 80,000 pipes. The oidium, which first appeared here in 1853, has greatly diminished the production, and contributed in a way to the growing favour in England for good French wines, for which, in reality, port wine was originally adopted as a substitute, the duties on the former being excessive. The principal wine-growing quintas are those of Sr. D. Cap. Cannavaro, Viscountess d'Alpendura, Count de Villaverde, Sr. Duarted'Oliveira, etc.; among the principal wine-merchants we may name Mr. Sandeman, etc.

The *Harbour* is what is called a *bar* harbour, and therefore, though very capacious, is not secure, being seldom practicable by vessels drawing more than 16 feet, and by others only at high water. The Castle of S. João de Foz is situated at the

entrance, from which a ledge of rocks and sandy banks extends S.W., the largest of which is Filgueira, seen on left on entering the bay. It is, moreover, rendered dangerous by sudden swellings or 'freshes,' especially at the period when the mountain torrents are swollen by the melting snows—the rise of spring-tides being from 10 to 12 feet.

*Environs.*—A pretty drive may be taken to St. João de Foz, a sea-bathing hamlet of 3000 inhab., with good accommodation, and which can also be reached by steamers which stop at the jetty of La Cantareira. Excursions are often undertaken to the hill of São Gens, N.W. of Porto, the view from which is beautiful; to Matozinhos, near the Leça, whose shrine is the object of pilgrimage, as many often as 30,000 pilgrims flocking thither annually to worship this, the most famous among the miraculous images of Portugal. To the Observatory, just beyond the Serra Convent, and to the 'Crystal Palace,' on the N. side of the river (for the views). To Villa de Feira, the Roman Locobriga, 5 leagues, visited for its picturesque, very ancient, and ivy-clad ruinous castle. There are, besides, several very pretty villas worth visiting, more especially for the grounds and the magnificent camellias and magnolias grown in them. Among others we shall mention that of Freixo, which contains besides some beautiful azulejos (azorecho); and that where Charles Albert, King of Sardinia, died July 29, 1849; the four quintas in Entre Quintas, and especially that 'Do Meio,' which contains a magnolia whose branches cover an area of 50 feet in diameter.

*Directory.*—H.B.M.'s Consul—O. J. F. Crawford, Esq.

*Bankers.*—Messrs. Sandeman & Co.; the New London and Brazilian Bank Ltd.

*Booksellers.*—Pereira, Rua do Almada 15; More, Praça de D. Pedro 39.

## Minor Cities, and Excursions in quest of Scenery.

### BRAGA (MINHO).

*Routes.*—1st. From Porto by rail 2½ hours. If the traveller should prefer going by carriage, the distance is 50 kil; good carriage road; the country very pleasant. At Villanova de Famahicao two roads branch: one leads to Braga by the highroad, the other goes by Guimaraes (17,000 inhabitants).

*Braga*—Population, 21,000 inhabitants; the Roman Bracara Augusta. *Inns.*—De Dos Amigos and Cordeiro d'Ouro; decent accommodation. The Suevi chose this old Carthaginian city for their capital. It is one of the oldest Portuguese cities of the second order; and its archbishop disputes with that of Toledo the primacy of all the Spains. Braga rises on a hill, surrounded by old walls, and amid a plain entered by the Cavado and the Deste. Its streets are broad and its houses very old. There are two squares and many chafarinas (fountains). The sights are: the Cathedral, Archbishop's Palace, Gardens, and the Pilgrimage Chapel of the Bom Jesus. The *Cathedral* is a fine large building of the 12th century, but has been rebuilt in the latest Gothic style and partly modernised. Though small, it contains a few interesting portions. Observe the tombs of Count Henrique and D. Tarefa on the sides of the high altar; the cinquecento carved stalls, in Coro-alto; a fine organ. *Chapels*—Those of S. Pedro de Rates, of S. Ovidio, of N. S. de Lioramento. There are some fine *relics*; a golden chalice with bells, of 16th century, etc. Outside, observe the W. entrance and arches, and the Romanesque S. doorway. *Archbishop's Palace*.—A good library, and a series of portraits of Archbishops of Braga. *Church of Sta. Cruz*.—Built 1642; a fine front. The Church of St. Benedict contains very good azulejos. Visit also the fine square called Campo dos Remedios, and Campo Sta. Anna; also the gardens called Praca dos Carvalhos. 3 miles E. of city is the Pilgrimage Church of the Bom Jesus do Monte; it is picturesquely situated, and a much frequented and renowned pilgrimage. The view of the Gerez from this high standing-ground is after all the most interesting object.

#### Excursions from Braga.

*Ascent of the Outeiro Maior.*—An 8 leagues' ride, through a beautiful country: By Ponte do Prado, 1 league; Pico de Regaiados, 1 L;

Portella, 1 L.; Barca, 1 L.; Arcos, 1 L.;—8. A very bad road: a guide may be procured at the inn close to church. Make the ascent on E. side, by Soazo and Adran; 5 hrs. are required. The view from the summit exceeds description, ranging over the valleys of the Lima, Vez, and Minho, the distant Atlantic, part of Spain, and the Estrella. Half the ascent can be performed on horseback. The Outeiro may be seen to advantage from a hill on right of Barca, crowned by the ruinous castle of Aboim de Nobrega.

*Braga to Ponte do Lima ana Valença, 10 leagues.*—A most picturesque country; one of those most frequently undertaken. The finest scenery lies about Ponte de Lima, which is considered the most lovely in all Portugal, and deserved the name it received from the Romans—viz. the 'Elysian fields'; the Lima river they also called the 'Lethe,' or River of Oblivion. A decent estalagem is to be found in the shady, narrow town of Lima; 1900 inhabitants. The site of the Roman Forum Limicorum. Don Pedro I. enlarged it, and built the 24-arched bridge over the river. 'The environs of P. de Lima,' says Lord Carnarvon, 'are truly delightful. The horizon is bounded by a fine range of mountains, and the intervening plains are richly wooded, while vines, trained over trellis-work, hanging down in festoons, and covering a great extent of country, looked like an endless succession of luxuriant arbours.' The banks of the Lima equal anything Europe contains, so far as beauty, loveliness, and colour are expressed. Salmon, trout, and barbels abound. It is navigable 2 leagues to flat-bottomed boats. The portion over the *Labruca na Serra* is very beautiful and makes up for the badness of the road. At *Rubiats* the Coura is crossed on a fine stone bridge. In the distance are descried the range of hills between Vigo and Orense, Valença, Tuy, and the Minho.

*Valença, 3800 inhabitants, a strong fortress and frontier town, is situated on the left bank of the Minho, on a picturesque hill. It contains a parish church, hospital, and barracks. Close by is the village of Gausel, with a church, early but modernised. Valença to Vigo by Tuy, 4 leagues.*

*Braga to Amarante.*—Very fine scenery, riding or walking. Braga to Bom Jesus, 40 minutes; Caldas das Taipas, 1½ hr.; Guilma-



raes,  $1\frac{1}{2}$  hr.; Caldas de Vizella, 2 hr. 20 min.; Penafiel, 4 hrs.; Amarante, 4 hrs. = 13 hrs. A day or two should be spent at Bom Jesus, for the sake of the scenery around, especially about the Falperra hills (Grande Hotel, excellent; see p. 555 note). *Guimaraes*—inn opposite the church—is an ancient city, of 17,000 inhab., on the right bank of the Ave, and close to river Azevilla. In the oldest part of the town are the ruins of a castle, the birth-place of Affonso I., D. of Braganza; the Church of N. S. Da Oliveira, once beautiful, has been modernised; a valuable collection of antiquities; Moorish towers, manufacture of cutlery, fine table-linen, etc. *Caldas de Vizella*—excellent sulph. springs. There is a road leading direct from Guimaraens to Amarante, 5 leagues.

*Braga to Caldas de Gerez*.—A ride of 6 $\frac{1}{2}$  leagues. Magnificent scenery. Remains of a 15th century castle at *Pinheiro*. At the inn here procure a guide to St. Mamede, a chapel; the view from the summit is very fine. A decent estalagem at Caldas, whence excursions are to be made to—1st. Portella de Homem, 4 hours; 2. to convent of Abbadia; 3. to Salamonde, 4 leagues; 4. to the summit of the mountain, which is, however, somewhat difficult, and inferior to Outeiro and Estrella.

*Braga to Chaves*, 14 leagues, riding or walking. The ride is interesting enough. At *Rufaaes* the Serra de S. Mamede is seen to advantage. *Chaves*—6000 inhabitants—(the Roman Aquæ Flavie) rises on a plateau, watered by the Tamega; a strong fortification,

and really deserving its name of *Keys* (*Chaves* for *Claves* or *Chaves*), a Romanesque church, the burial-place of Affonso I. Good hot springs, 153 Fahr. An unhealthy district. From Chaves an excursion should be made to Montolegre, 6 leagues. Charming scenery. *Montalegre*, 150 inhabitants. An uninteresting cathedral and old castle. Scenery very pretty in the district of the Gerez hills. Also another to Braganza, riding by *Monforte do Rio Livre*, 4000 inhabitants—of no interest. *Braganza*.—An estalagem kept by A. Montanha. A fortified city of 5000 inhabitants. The Roman Brigantia on the river Fervenza; a bishop's see; a cathedral—very insignificant; a very fine castle, where the marriage took place between Pedro I. and Ignez de Castro—interesting, and with a magnificent view. Some important woollen and velveteen manufactures. Interesting as having given its title to the present reigning family. Was erected into a duchy in 1442.

*Braga to Vianna Ponte do Lima and Arcos*.—Braga to Valença (*ut supra*). From latter to Vianna by the steamer, or a boat to Caminha, or by dil. to Caminha. At latter a decent estalagem. An interesting church of 15th century. *Vianna*, 7000 inhabitants. A British vice-consulate. An important fortified place; a good harbour; a flamboyant cathedral; convent and church of S. Domingo, a handsome classic structure; a good inn in Rua de S. Pedro No. 11. From this city to Arcos 6 leagues, through a magnificent country. Return to Braga by Pinheiro.

## ASCENT OF THE ESTRELLA.

From Oporto 23 $\frac{1}{2}$  leagues, riding or walking. Sleep first night at *Caheças*—a decent inn; next day at S. Pedro do Sul, or *Viseu*. At latter 9000 inhabitants; a good inn, kept by Pinto; a bishop's see; an interesting cathedral, containing the best pictures known of Gran Vasco (born 1552); a handsome seminary. *Cea*, 2000 inhabitants; wretched inn; go to sleep at Nossa Senhora da d'Estero, whose sexton procures good accommodation. Take

Anselmo as a guide. Visit the source of the Zezere, the Contara, and obelisk, and the four lakes found in the Estrella hills—the most interesting of which is Lagoa Escura, said to be fathomless. The ascent of the Estrella is comparatively easy, and the summit may be reached in five hours; the lakes and obelisk take another day, though deemed inferior in beauty to the Gerez. The view from the Estrella is very grand and most extensive.

## EVORA.

Capital of province of Alemtejo. 13,700 inhab.—Archbishop's see.

*Routes*.—The most direct from Lisbon is by the railway; distance, 116 kil. Fares, 1st cl., 3000r.; 2d. cl., 2260r. time, 3 $\frac{1}{2}$  hrs. The country about *Pegões* is most uninteresting and desert. *Montemor*, 4000 inhab., is picturesquely situ-

ated on the banks of the Cauha, and contains some Moorish ruins and an old convent. Casa Branca, the junction station, or *entroncamento*, where two lines branch, one to Evora and the other to Beja.

*Inns*.—Hotel Fabaguiño, formerly a convent, is the best.

Evora is considered one of the most interesting cities in Portugal, and is certainly one of its most ancient ones, being founded, it is *believed*, in the 6th century B.C. (!) Q. Sertorius took the city 80 B.C., and under him and J. Caesar it became very important and prosperous. It fell into the hands of the Moors in 715, but was recovered from them towards the middle of the 12th century, by Giraldo, surnamed Sem Pavor, a truly Portuguese chevalier *sans peur*, but not *sans reproche*, since he was expelled from Affonso Henrique's court on account of his misconduct, and took to robbing on a large scale, but was easily pardoned, as may be as easily imagined, when he offered this city to the incensed monarch, who rewarded him with the governorship of the place. The city is most charmingly situated on a plain, planted with oranges, olives, and fig-trees, and very well cultivated. The streets are very narrow, winding, and dirty. The most remarkable sights are: the Cathedral, the Archiepiscopal Library, and several Roman antiquities of great interest and good preservation. The Cathedral, 224 feet long by 58 broad, is a fine building of the 12th century, with additions of end of 13th. Its most remarkable features and objects worthy of notice are: the transepts, the richly-decorated choir, the work of Ludovici, Archbishop of Mafra. Church of S. Francisco dates of the reigns of João II. and D. Manoel, and contains pictures ascribed to Gran Vasco. Visit its charnel-house and crypt, which are curious. The Archiepiscopal Library was founded 1805, by Arch. Cenaculo, and contains 25,000 volumes and 2000 MSS.; but it is more important for the fine collection of paintings, said to be by Gran Vasco, representing a series of subjects out of the Virgin's life. The best are said to be the Repose and Adoration. There are, besides, some early pictures, busts, curious shells, and a magnificent Limoges enamelled triptych, representing the crucifixion,

mounted in mosaic-gold. It belonged to Francis I. of France, and was found on the battlefield of Pavia. Among the Roman antiquities we may mention the Temple of Diana, 68 feet long by 40 broad, principally striking for its beautiful Corinthian columns; and the Aqueduct of Sertorius, restored by João III. It is 4 kil. in length; its arches are built with brick, the rest of irregular stones. It is terminated by a most picturesque and beautiful Roman circular tower, or 'castellum,' 12 feet 6 inches in diameter, and surrounded by Ionic columns. Its preservation is most remarkable, since it is asserted that its erection dates 70 B.C.

Excursions may be made to Beja, by railway direct; Evora to junction of Casa Branca, whence by rail direct: 89 kil. in all; time, 3½ hours; fares, 1st cl. 1230 reis. Beja, 6000 inhabitants; an episcopal see; the Roman Julia or Paca, situated on a hill; is interesting only on account of the many Roman antiquities it contains, among which are the perfectly preserved north walls, the south gate, aqueduct and inscriptions, etc., kept in the Casa de Cámara. The mediæval castle, built by King Diniz, is well preserved, and most interesting as an example of that special architecture. The view from the top is very extensive. The only remarkable church is that of N. S. da Conceição.

Another excursion may be made from Beja to Villa Viçosa, 3500 inhabitants, a handsome palace, once the ducal residence of the Braganças, with portraits of that family. A fine church, founded by the Constable Nuno Alvares Pereira; and in the vicinity, the Coutada, or ducal forests, five leagues in circumference, and walled in. This was also the seat of the military order of that name, founded in 1818. From this city, Olivense may be reached: 10,000 inhabitants. An important Spanish frontier town, communicating with Badajoz by a good road.

*Supplementary Information—Braga.*—Rail tram from Braga station (4 m.) to foot of hill at the Grande Hotel. Charges at the hotel 1900 r. Boa Vista, same proprietor; cheaper, but good. Maraes, 5500 r. En route halt to visit (on foot) the buried city of Citania; very interesting.

from Nine Junction to Braga, 34 m. Steam Bom Jesus, in ½ hr. From thence elevator to Excellent accommodation and cuisine. Hotel Carriage from the foot of the elevator to Guimaraes, 5500 r. En route halt to visit (on foot) the buried city of Citania; very interesting.



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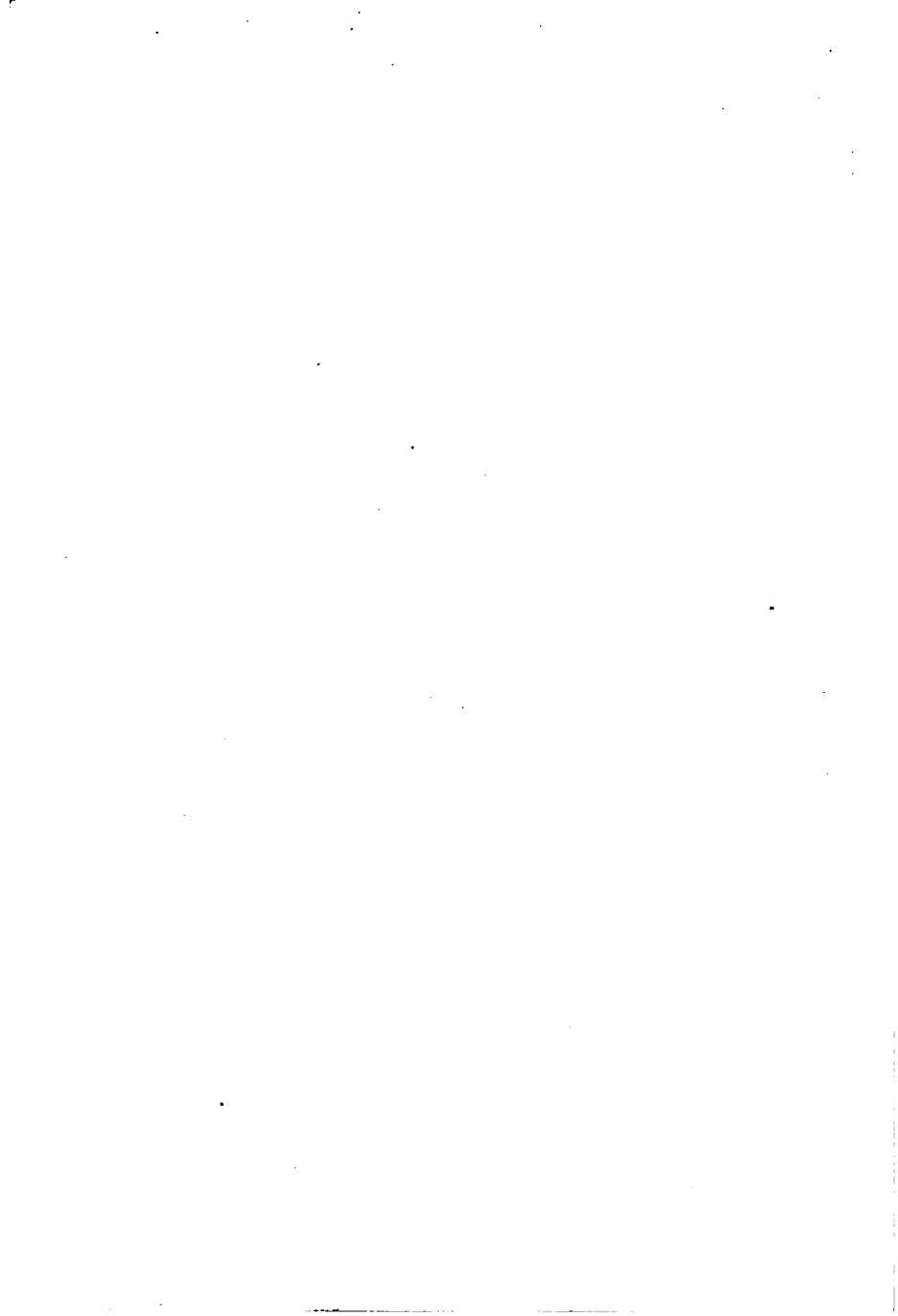
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Francs.	Cen- times.	Mil- reis.	Reis.	Escu- dos.	Reals.	Cen- tavos.	Shillings.	Pence.	\$	Cents.
..	13	..	22	..	$\frac{1}{2}$	50	..	$1\frac{1}{4}$	..	$2\frac{1}{2}$
..	26	..	45	..	1	..	..	$2\frac{1}{2}$	..	5
..	50	..	90	..	2	..	..	5	..	10
..	76	..	135	..	3	..	..	$7\frac{1}{2}$	..	15
1	4	..	180	..	4	..	..	10	..	20
1	30	..	225	..	5	..	1	$0\frac{1}{2}$	..	25
1	45	..	250	..	5	50	1	2	..	28
1	58	..	270	..	6	..	1	3	..	30
1	85	..	315	..	7	..	1	$5\frac{1}{2}$	..	35
2	12	..	360	..	8	..	1	8	..	40
2	38	..	405	..	9	..	1	$10\frac{1}{2}$	..	45
2	60	..	445	1	10	..	2	1	..	50
2	85	$\frac{1}{2}$	500	..	11	..	2	$3\frac{1}{2}$	..	55
3	96	..	668	..	15	..	3	2	..	76
5	26	..	890	2	20	..	4	2	1	..
5	70	..	1000	..	22	..	4	$6\frac{1}{2}$	1	12
11	40	2	..	..	44	..	9	1	2	24
13	..	2	225	5	50	..	10	3	2	52
26	..	2	450	10	100	..	20	6	5	4

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